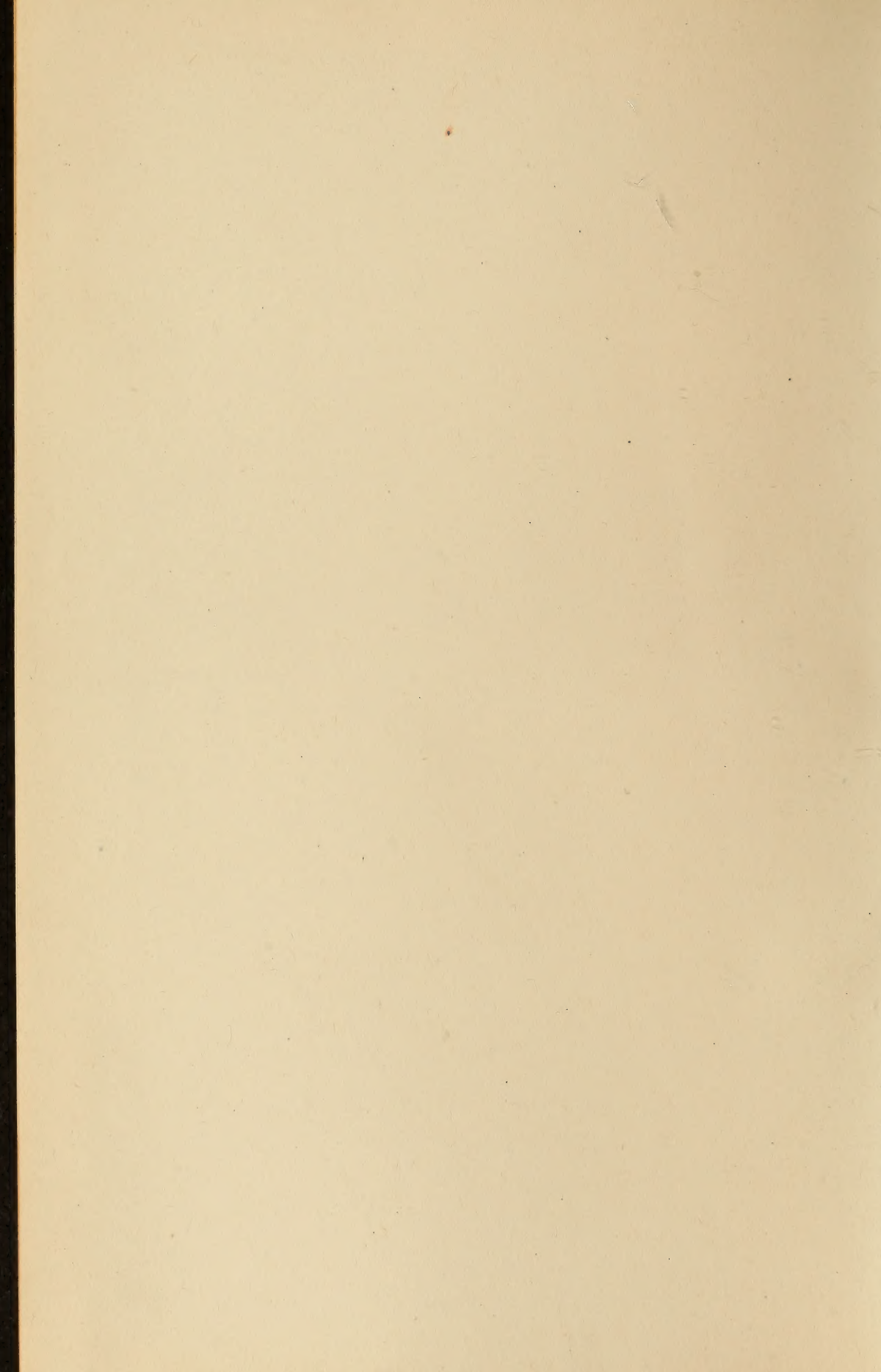


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Monday Evening, November 1, at 8.15



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FORTIETH
SEASON
1920-1921



PROGRAMME





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Thirty-sixth Season in Philadelphia

FORTIETH SEASON, 1920-1921

Boston Symphony Orchestra
INCORPORATED

PIERRE MONTEUX, Conductor

Programme of the
FIRST CONCERT

MONDAY EVENING, NOVEMBER 1, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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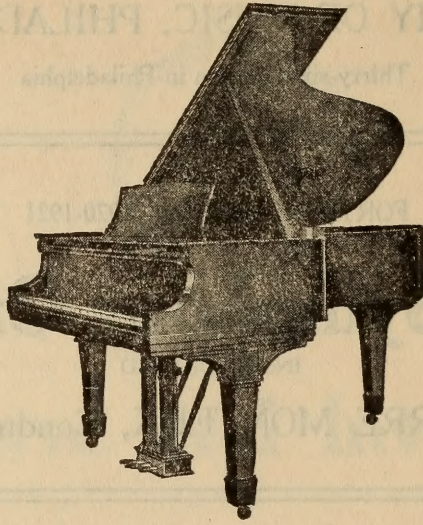
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Thillois, F. Goldstein, S.	Kurth, R. Bryant, M.	Murray, J. Knudsen, C.	Stonestreet, L. Siegel, F.
Deane, C. Messina, S.	Tapley, R. Reed, L.	Seiniger, S. Del Sordo, R.	

VIOLAS.

Denayer, F. Artières, L.	Van Wynbergen, C. Shirley, P.	Grover, H. Fiedler, A.	Mullaly, J. Gerhardt, S.	Kluge, M. Zahn, F.
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BASSES.

Kunze, M. Gerhardt, G.	Seydel, T. Frankel, I.	Ludwig, O. Demetrides, L.	Kelley, A. Girard, H.
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FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Vannini, A.
Forlani, N.

BASSOONS.

Laus, A.
Mueller, E.
Bettoney, F.

PICCOLO

Battles, A.

ENGLISH HORNS.

Mueller, F.
Speyer, L.

BASS CLARINET.

Mimart, P.

CONTRA-BASSOON.

Piller, B.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Van Den Berg, C.
Hess, M.

TRUMPETS.

Mager, G.
Mann, J.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Lemcke, C.

HARPS.

Holy, A.
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FIRST CONCERT

Monday Evening, November 1, 1920

Owing to the illness of Madame Stanley a change in the programme has been made necessary.

Instead of the arias by Mendelssohn and Tschaikowsky MABEL GARRISON will sing -

Mozart. . . . Recitative, "Mia Speranza
Adorata"

Rondo, "Ah non sai qual pena sia"

David. . . . "O Charmant Oiseau" from
"The Pearl of Brazil"

Thirty-sixth Season in Philadelphia

Boston Symphony Orchestra

Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

FIRST CONCERT

MONDAY EVENING, NOVEMBER 1

AT 8.15

PROGRAMME

Enesco Symphony in E-flat major, Op. 13

- I. Assez vif et rythmé.
- II. Lent.
- III. Vif et vigoureux.

Franck Prelude, Chorale and Fugue (Orchestrated by Gabriel Pierné)

Mendelssohn Aria, "Infelice," Op. 94

Tschaikowsky Letter Scene from "Eugene Oniegin"

Beethoven Overture to "Leonore" No. 3, Op. 72

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HELEN STANLEY

There will be an intermission of ten minutes after the symphony

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SYMPHONY IN E-FLAT MAJOR, OP. 13 . . GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This symphony was performed for the first time at a Colonne concert at the Châtelet, Paris, January 21, 1906. The symphony was first played in New York by the New York Symphony Orchestra, February 17, 1911; by the Philadelphia Orchestra in Philadelphia, January 31, 1912. Dedicated to Alfred Casella, it is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, four horns, two trumpets, two cornets à pistons, three trombones, bass tuba, a set of four kettledrums, bass drum, triangle, cymbals, tambourine, two harps, twenty first violins, eighteen second violins, fourteen violas, twelve violoncellos, twelve double basses.

First movement, *Assez vif et rythmé* (very lively and well rhythmized), E-flat major, 3-4. The chief theme is sounded vociferously by horns, trumpets, and cornets, then is taken up by the whole orchestra. There is a resonant sequence, with theme tossed among groups of the brass. A chord held by wind instruments with measures of descending strings (*ppp*) prepares the way for the second theme, which enters in a rather undecided manner (oboe, then first violins). There is a short return of the first. These motives are used together with the introduction of a hunting theme, on which at last is built a structure with the chief motive in the basses. After a broad climax the answer to this motive is heard from the wood and brass instruments. There is no use of the lyrical second theme. The chief theme dominates until another height is reached. After that the second theme is heard and again the sequences, and in the midst of the last appearance of the hunting figure a fragment of the lyric motive is used with full orchestral strength.

II. *Lento* (very slow), 9-8. Mr. Philip H. Goeppe said of this movement: "With all the splendor of color and ornament, it might be called a Lament in three notes. For the motive of horns, thrice repeated at the very beginning, is undoubtedly the main legend. Of other phrases there are many; but they seem mainly attendant figures, or variants, or episodic." There are ascending sequences until the violins have

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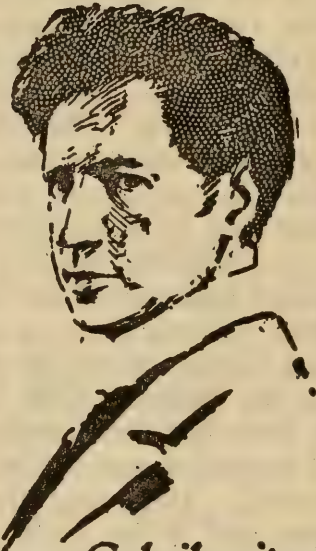
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From the Public Ledger

March 8, 1917.

"Those who heard Ossip Gabrilowitsch play Chopin at the Academy yesterday evidently felt that the music more nearly resembled a service of prayer in a temple than the conventional pattern of a concert . . . that deftly applied the tonal pigment in sweeping strokes, as soft as they were sweeping.

"The ascending scales outpoured proved that, despite a physical law, fluidity can run uphill. The instrument ceased to be an instrument of percussion and merciless hailstone articulation. Not once during the afternoon did there come from the lower octaves of the piano that leonine yammer of resentment that means the piano has been punished to a white heat of madness, where sounds are indistinguishable for mere noise.



Ossip Gabrilowitsch

The above praise was given without premeditation by the Ledger critic and refers to the piano Gabrilowitsch uses.

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an expressive theme. What Mr. Goepp calls The Legend returns variously harmonized. The second theme is richly ornamented. At the end the measures are for two solo violas, violas, four solo violoncellos, and violoncellos with a few notes for wind instruments.

III. Vif et vigoureux (lively and vigorously), E-flat major, 2-2. The strings, beginning quietly, have a long-continued figure. There are calls in the wind section. The music grow stronger and stronger. Earlier thematic material appears in various disguises. Thus there are hints at the second theme of the first movement and at the Legend in the second. There is, however, a new melody, an expressive one for strings; bassoons and horns. The running figure of the beginning returns, and soon accompanies a singular episode for wind instruments. The Legend constantly asserts itself. The Finale begins with a fanfare. A portion of the expressive melody is broadly sung, and in the closing jubilation the Legend is sounded boldly by the brass.

* *

Enesco is reported as having said a few years ago to a visitor:—

"People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years



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old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not at all as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms's horn trio you hear the 'Walküre'; in the third symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

PRELUDE, CHORALE, AND FUGUE FOR PIANOFORTE; ORCHESTRATED BY
GABRIEL PIERNÉ CÉSAR FRANCK

(César Auguste Franck, born at Liège, December 10, 1822; died at Paris, November 8, 1890; Henri Constant Gabriel Pierné, born at Metz on August 16, 1863, is now living in Paris.)

Franck's *Prélude, Choral, et Fugue*, for pianoforte, dedicated to Marie Poitevin, was composed in 1884. "Les Djinns" (after Hugo), for pianoforte and orchestra, 1884; the *Variations Symphoniques*, for pianoforte and orchestra, in 1885; the *Danse Lente*, for pianoforte, in 1885; the *Prélude, Aria, et Final*, for pianoforte, in 1886-87. The earlier pianoforte pieces, not including the Trios (1841-42), were dated 1842, '43, '44, '45, '46, '65, '73; *Prélude, Fugue, et Variation* with harmonium, 1873 (transcription of an organ piece—1860-62).

Prelude, Chorale, and Fugue was performed for the first time at a concert of the Société Nationale, Paris, January 24, 1885, when Mme. Poitevin was the pianist.

* * *

Pierné's orchestra transcription was published at Paris in 1903. There was a performance at a Châtelet concert, Paris, on November 27, 1904, Pierné, conductor (during Colonne's sojourn in America).

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The transcription is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, four bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, two harps, strings. For these concerts a Glockenspiel is also employed.

The first performance in this country was at New York by the Symphony Society, January 16, 1914.

* * *

Vincent d'Indy in his life of Franck has this to say about the Prelude, Chorale, and Fugue:—

“Frank, struck by the lack of serious works in this style (piano-forte), set to work with a youthful fervor which belied his sixty years to try if he could not adapt the old æsthetic forms to the new technic of the piano, a problem which could only be solved by some considerable modifications in the externals of these forms. It was in the spring of 1884 that he first spoke to us of this wish, and from that moment until 1887 his eyes dwelt perpetually upon the ivory of the keyboard. He began by a piece for piano and orchestra, a kind of symphonic poem based upon an Oriental subject from Victor Hugo's ‘Les Djinns,’ * in which the pianist is treated as one of the executants, not as the soloist of a concerto, as custom had hitherto demanded. This work . . . was only a first attempt, which soon found completion in the admirable Prelude, Chorale, and Fugue

* Produced in Boston at a Chickering concert, B. J. Lang, conductor, Mrs. Jessie Downer Eaton, pianist, February 24, 1904.

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for piano solo. In this composition all is new both as regards invention and workmanship. Franck started with the intention of simply writing a prelude and fugue in the style of Bach, but he soon took up the idea of linking these two movements together by a Chorale, the melodic spirit of which should brood over the whole work. Thus it came about that he produced a work which was purely personal, but in which none of the constructive details were left to chance or improvisation; on the contrary, the materials all serve, without exception, to contribute to the beauty and solidity of the structure.

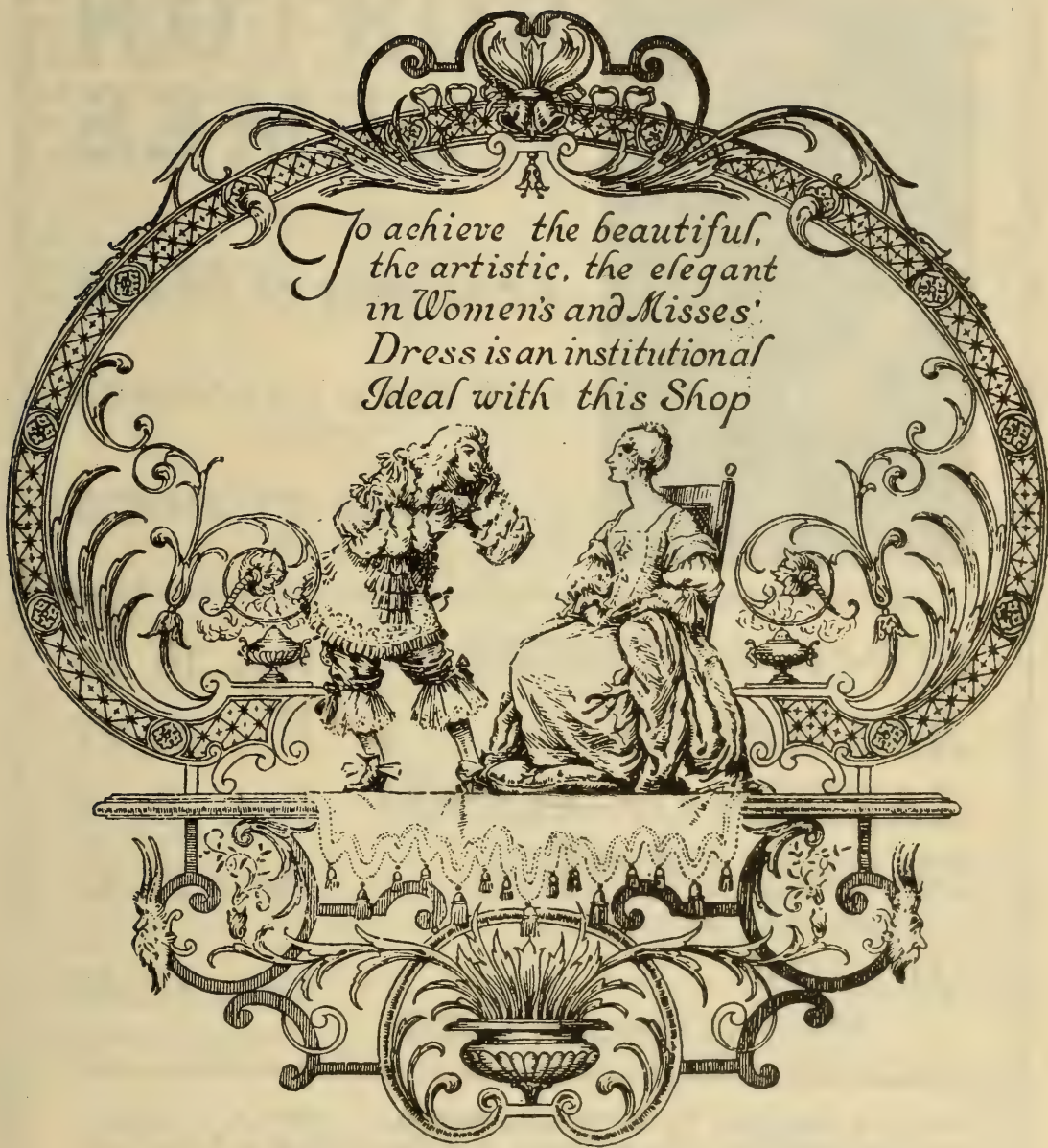
"The Prelude is modelled in the same form as the prelude of the classical suite. Its sole theme is first stated in the tonic, then in the dominant, and ends in the spirit of Beethoven with a phrase which gives to the theme a still more complete significance. The Chorale in three parts, oscillating between E-flat minor and C minor, displays two distinct elements: a superb and expressive phrase which foreshadows and prepares the way for the subject of the Fugue, and the Chorale proper, of which the three prophetic words—if we may so call them—roll forth in sonorous volutions, in a serene, religious majesty. After an interlude which takes us from E-flat minor to B minor—the principal key—the Fugue presents its successive expositions, after the development of which the figure and rhythm of the complementary phrase of the Prelude returns once more. The rhythm alone persists, and is used to accompany a strenuous restatement of the theme of the Chorale. Shortly afterwards the subject of the Fugue itself enters in the tonic, so that the three chief elements of the work are combined in a superb peroration.

"When interpreting this dazzling conclusion, it is evidently the subject of the Fugue that should be brought out by the pianist, for it is the keynote, the reason for the existence of the whole work. We find it as early as the second page of the Prelude in a rudimentary but quite recognizable form; it grows more distinct in the initial phrase of what I have called the first element of the Chorale; finally, after its full exposition in the first entry of the Fugue, the peroration to which I have referred above recalls the subject combined with the other elements. From this moment it appears in its full significance, and enfolds us in its triumphant personality until the final peal which brings the work to a close." (Translation by Mrs. Rosa Newmarch.)

"INFELICE!" CONCERT ARIA FOR SOPRANO SOLO WITH ACCOMPANIMENT,
Op. 94 FELIX MENDELSSOHN BARTHOLDY

(Born February 3, 1809, at Hamburg; died November 4, 1847, at Leipsic.)

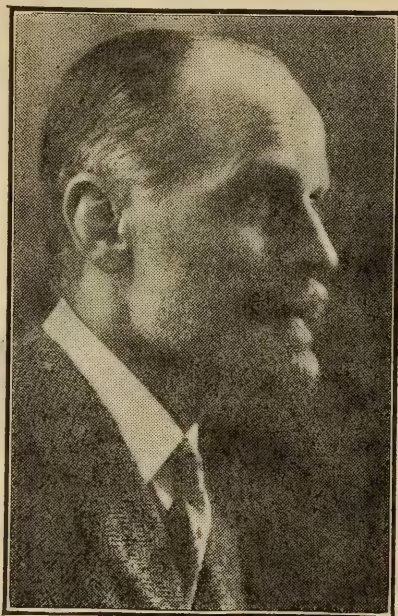
The Philharmonic Society of London passed a resolution on November 5, 1832, asking Mendelssohn to compose for it "a symphony, an overture, and a vocal piece." The fee offered was one hundred guineas for the exclusive rights of performance during two years. The symphony sent was the "Italian"; the overtures—Mendelssohn sent two—were, perhaps, "Melusina"; certainly the "Trumpet"; the



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vocal piece was the aria "Infelice," which originally had a violin obbligato. The aria was sung for the first time at the Philharmonic concert of May 19, 1834. The singer was Mme. Caradori-Allan; the violin was played by Henry Blagrove. Mendelssohn rewrote the aria, and omitted the violin obbligato. The second version is dated Leipsic, January 15, 1843.

The original aria was composed at Düsseldorf, where Mendelssohn had been appointed in 1833 "director of all the public and private musical establishments of the town for a period of three years, with a salary of 600 thalers." He resigned this position late in 1835.

Infelice! Già dal mio sguardo sì dileguò! La mia presenza l'iniquo non sostenne, e pur odiar nol posso ancor! Rammenta al fin i falli, i tortisuoi, risvegli la tua virtù! Scordati l'empio traditore! Amante sventurata! e l'amo pur? Così fallace amore le tue promesse attendi? tu non mai rendi la rapita quiete? Queste son le speranze, e l'ore liete!

Ah, ritorna, età felice
quando accanto del mio bene
non conosci queste pene,
quando a me fù fido ancor.
Ah, se volgo gli occhi intorno,
mi rammento sempre il giorno,
che ricevi la sua fè:
quel tenero arboscello,
quel limpido ruscello
parla mi del suo amor.
Invan, invano!
non v'è contento
senza tormento nell' amor!
E pur la memoria
dei giorni d' amore
l'amaro dolore
può sol consolar.

I, unfortunate! He has forsaken me now indeed! He dared no longer return to brave my presence, yet in my heart I cannot hate him even now! Remember his misdeeds, the wrongs he's done thee, awaken thy sleeping pride? Banish from mind the ungrateful traitor! A lover true no longer! and still beloved? It is so thy word thou keepest, love, thou beguiler ever? restorest never peace to hearts thou dost ravish? What fair hopes did I cherish, what fondness lavish!

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Ah, return, ye blissful moments,
When, beside my love abiding,
In his loyalty confiding,
Naught I knew of doubt or pain.

Ah, whatever melts my vision,
Calls to mind that hour Elysian,
When I hearken'd to his vows.

Each leaflet on the bushes,
Each brooklet 'mid the rushes,
Tells of his love alone.
In vain, 'tis idle!

Never contented,
Save when tormented by love's smart!
Yet only fond mem'ries
Of days ere love did languish
Can lessen the anguish
That dwells in my heart.

English version by Dr. Theodore Baker.

The recitative begins B-flat major, Allegro vivace, 2-2. The aria begins B-flat major, Andante, 3-4.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, and the usual strings.

* * *

Maria Caterina Rosalbina Caradori-Allan (1800-65) was the daughter of an Alsatian, Baron de Munck. Born at Milan, she was educated musically by her mother, of Russian extraction, whose family name was Caradori. Obligated to earn her living, Mlle. Caradori took to the stage. She made her début at the King's Theatre, London, as Cherubino, on January 12, 1822. For many years she was famous for the sweetness of her voice, her purity of intonation and style, her personal beauty, but she shone on the concert stage rather than in opera, for she had little dramatic ability. She was the first soprano in England to sing in Beethoven's Ninth Symphony and Mendelssohn's "Elijah." She was in the United States from the fall of 1837 to the middle of July, 1839. Her first appearance was as Rosina in "The Barber of Seville," at the Park Theatre, New York, on September 30, 1837, and she also appeared there as Amina, Cinderella, and Rosetta. Her first appearance in Philadelphia was as Rosina, on February 12, 1838.

TATIANA'S LETTER SCENE FROM THE OPERA "EUGENE ONIEGIN," ACT I., No. 9. PETER ILYITCH TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

"Eugene Oniegin," lyric scenes, in three acts and seven scenes, was composed in 1877-78. The Letter Scene was completed on June 18, 1877. The first performance of the opera took place on March 29, 1879, by students of the Moscow Conservatory, in the small theatre.

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The first performance in the Moscow Opera House was on January 23, 1881.

The libretto was arranged by the composer and K. S. Shilovsky from Poushkin's poetical romance (1833); but the idea of the opera originated with the singer Madame E. A. Lavrovsky.

Oniegin, a blasé dandy from Petrograd, visits Lensky in the country and through him meets Tatiana and her sister. Tatiana, a sentimental, unsophisticated young woman, falls at once in love with Oniegin. In the second scene, sitting in her moonlit chamber, after her nurse has left her, Tatiana, wondering how Oniegin can guess her secret, resolves in her innocence to write him a love-letter. She thus pours out her soul. The nurse hesitates about giving the letter to Oniegin, but at last consents.

The opera in concert form was performed at New York on February 1 and 2, 1908, by the Oratorio Society of New York, with the New York Symphony Society, in Carnegie Hall. Walter Damrosch conducted. The part of Tatiana was taken by Mary Hissem de Moss; that of Oniegin by Emilio de Gogorza.

The first performance of the work, as an opera, in the United States, was in Italian and at the Metropolitan Opera House, March 24, 1920. Larina, Flora Perini; Tatiana, Claudia Muzio; Olga, Frances Ingram; Filipjevna, Kathleen Howard; Oniegin, Giuseppe de Luca; Lenski, Giovanni Martinelli; Prince Gremin, Adamo Didur; Triquet, Angelo Bada; Zaretski, Milo Picco; A Captain, Louis d'Angelo; Guillot, Adam Lellmann. Arthur Bodanzky conducted.

It is said that in 1914 Medvedieff's Opera Company performed three scenes of the opera at the Star Casino in New York.

OVERTURE TO "LEONORE" No. 3, OP. 72 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister. We quote from the original bill.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the over-

ture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^{mo}." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Leonore," Opéra-Comique, Paris, 1798) and Paër ("Leonore," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before per-

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formances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zümpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; * and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

Overtures No. 2 and No. 3 are scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

* The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was "well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.

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WITH HISTORICAL AND DESCRIPTIVE
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Mendelssohn Octette for Strings in E flat, Op. 20

- I. Allegro moderato ma non fuoco.
 - II. Andante.
 - III. Scherzo: Allegro leggierissimo,
 - IV. Presto.
-

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- I. Prelude: Allegro maestoso.
 - II. Intermezzo.
 - III. Introduction: Rondo.
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(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

This Octet was composed in 1825 and completed on November 20. It was intended as a birthday gift for Mendelssohn's young friend, the violinist Eduard Rietz,* to whom the work is dedicated; Eduard's birthday fell on October 17. Zelter wrote to Goethe on November 6 of 1825: "My Felix is progressing and is industrious. He has just completed an Octet for eight necessary instruments; it has hands and feet."

The parts were published in 1832; the score in 1848.

It is said that, writing the Scherzo, Mendelssohn had in mind a passage from the Walpurgis night's dream of Goethe's "Faust":—

"Wolkenflug und Nebelflor
Erhellen sich von oben.
Luft im Laub und Wind im Rohr,
Und alles ist zerstoben."

"Flight of clouds and misty veil appear from above. Stirring leaves and wind in the reeds—and then all vanishes."

Fanny, describing the Octet in her Life of her brother, says: "Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick,

* Eduard was a brother of Julius Rietz (1812–77), composer and conductor, active in Leipsic and Dresden. Eduard, born at Berlin in 1802, died there in 1832. He was a member of the Royal Orchestra in that city. In 1826 he founded the Philharmonic Society and conducted it.

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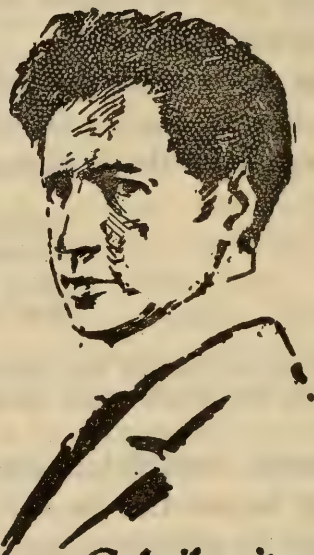
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From the Public Ledger

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to follow better the aërial crowd. At the end, the first violin flutters upward, light as a feather—and all vanishes away.”

Some see in this Scherzo the anticipation of the overture to “A Midsummer Night’s Dream,” composed in the year afterwards. Mendelssohn thought highly of the Scherzo, for he orchestrated it and introduced it in his C minor Symphony (1824), when it was performed by the Philharmonic Society of London under his direction on May 25, 1829. The Scherzo, which replaced the Menuetto in the original work, was then redemanded. It was also introduced in the performance of the Scherzo at Munich under his direction on October 17, 1831.

There were in all probability private performances of the Octet at Mendelssohn’s house, with Eduard Rietz, first violin, soon after the work was completed. The painstaking Theodor Müller-Reuter in his “Lexikon der deutschen Konzertliterature” finds no public performance before the one at Leipsic on March 26, 1835, at the Gewandhaus, when Henriette Grabau, a singer, gave a concert. Only one movement was then played.* There was a performance of the whole work in the Gewandhaus at a Quartet Concert. The players were Ferd. David, C. W. Ulrich, F. R. Sipp, Chr. E. Winter

* It is not determined whether this movement was the Scherzo.

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(violins); C. A. Queisser, F. Mendelssohn (violas); A. Grabau, Engelmann (violoncellos). At the first performance in Berlin, February 8, 1836, the players were L. Ganz, H. Ries, L. Maurer, Ronneburger, C. H. Böhmer, E. Richter, M. Ganz, and A. Just. On November 18, 1843, at Leipsic the players were noteworthy: Ferd. David, M. G. Klengel, Moritz, Hauptmann, Bach, F. Mendelssohn, Niels W. Gade, F. W. Grenser and C. Wittmann.

The *Allgemeine Musikalische Zeitung* (No. 14, 1832) published a singular announcement of publication: "Octet for 4 violins with accompaniment of 2 violins and 2 basses." In the original edition, "Reitz" is spelled "Ritz." The latter spelling is found in Mendelssohn's dedication of his violin sonata, F minor, Op. 4, to Eduard; also in musical periodicals, so "Ritz" may have been the original family name.

The original version contains the composer's note: "This Octet must be played in the style of a symphony in all the voices. The pianos and the fortes must be exactly and clearly distinguished and brought out more sharply than usually happens in the case of pieces of this species."

Mendelssohn wrote from Paris in March, 1832, that his Octet was played in a church to commemorate Beethoven's death-day (March 26). He described the choice of this piece as the most foolish in the world, although the Scherzo was performed while the priest at the altar was officiating in a silent mass.

The Octet was performed by a double quartet in Masonic Temple, Boston, on February, 1853, at a Mendelssohn Festival. The programme stated that this was the first performance in America. The concert was given by the Mendelssohn Quintet Club which was then composed as follows: August Fries and Francis Riha, violins; Edward Lehmann, viola and flute; Thomas Ryan, viola and clarinet; Wulf Fries, violoncellist. The Club was assisted in the Octet by F. Suck, Charles Eichler, T. Mass.

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(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Padeloup concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847-91), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist.* She then played for the first time in the United States.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and the usual strings.

I. Prelude. Lento, D minor, 12-8. Allegro maestoso, D minor, 12-8.

* Elsa Ruegger, violoncellist, was born at Lucerne, Switzerland, December 6, 1881. She studied with Eduard Jacobs of the Brussels Conservatory, played at a charity concert when she was eleven years old, and made a concert tour when she was thirteen. On June 20, 1896, she was awarded the first violoncello prize of the Brussels Conservatory "with the highest distinction." She has journeyed extensively in Europe and in the United States as a virtuoso.

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II. Intermezzo. This movement has the nature of a romanza and also a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 9-8; the other Allegro presto, G major, 6-8.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of recitative for the solo violoncello. In the allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

* * *

Mr. JEAN BEDETTI, violoncellist, was born at Lyons, France, on December 18, 1883. At the Lyons Conservatory of Music he took violoncello lessons of his father. He made his first appearance in public at a theatre in Lyons when he was eleven years old, and played Davidoff's concerto. He studied at the Paris Conservatory, where he was awarded a second prize in 1901, and a first prize in 1902, when a first prize was awarded also to Mlle. Clément. Mr. Bedetti's teacher was Jules Loeb. Mlle. Clément, a pupil of Cros Sainte-Ange, was named first. This action on the part of the jury was severely censured by leading critics. Having played in chamber-music clubs, Mr. Bedetti became the first violoncellist of the Opéra-Comique orchestra in 1904. In 1908 he was appointed first violoncellist of the Colonne Orchestra, playing in turn under Messrs. Colonne, Pierné, and Monteux. He has given recitals in French cities, also in England, Belgium, Spain, and Switzerland. Called to the colors in the French mobilization of August 2, 1914, he served actively at the front for eighteen months. He became first violoncellist of the Boston Symphony Orchestra in October, 1919.

ENTR'ACTE.

THE GRAMOPHONE: ITS POTENTIAL VALUE

(From the London *Daily Telegraph*)

"I hate the gramophone." This remark is being made constantly to me. I always inquire the reason for the definite outburst, and usually find that it is the result of the effects of mental torture from "other people's gramophones." I know of a select London square in which resides a famous musician. Two houses in the small square harbor gramophones that are turned on for periods of six or eight hours without a break, playing records of the most hideous and vulgar music. Can it be wondered at that the aforementioned

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famous musician (a lady) shrieks at me when I mention the word "gramophone"? Delightful suburbs often are rendered unlivable to normally sensitive people because of the glut of "tinned music" in the neighborhood.

The fact is that a large number of people do not realize that the gramophone has "grown up." To them it is still a toy from which they derive a measure of simple enjoyment (to the serious inconvenience of their neighbors). Furthermore, the gramophone is abused. It was never meant to be put into operation for hours and hours at a time. The gramophone is not a toy; it is a musical instrument, the youngest musical instrument, perhaps, but nevertheless a musical instrument. No one is physically or mentally able to sit through a concert lasting eight hours without an interval. Why should any one be expected to listen to one hundred and twenty records (each lasting four minutes) in one night with scarcely an intermission? The gramophone must be used with discretion. A recital lasting one hour is a feast; there is no need for gramophone debauchery.

Very few people really hate the gramophone, but not every one realizes that, if properly used, it is a great aid to the understanding of music. No one claims that the instrument and records are perfect, but much has been achieved, and much more will be achieved.

The instrument itself is not so criticised as the records. Therefore we can, perhaps, more or less dismiss the former and devote our attention to the latter. Too much is expected of the gramophone record. Vocal discs are scorned because the tone reproduction they give is nasal in quality; the words are indistinct, and the phrasing defective. Often the tone is nasal because the singer sings in a nasal manner. Usually the words are indistinct because the singer's diction is defective. Generally the phrasing is bad, because very few singers do phrase correctly. Vocal records faithfully reproduce the voices of singers. A naturally produced voice that has fine quality will make a beautiful record, but a studio-made voice that is artificial will not record pleasantly. I have heard hundreds of singers (in the flesh), and have been able to catch only here and there the words of their songs. How can you expect a gramophone record to reproduce consonants and vowels that the singer does not enunciate into the recording horn? Our singers are appallingly ignorant of the art of phrasing. They develop certain mannerisms in interpretation that are applied to everything they sing. The poetic sense of the words of each individual song is rarely considered. The recording apparatus cannot, of course, remedy this shortcoming. Luckily, we have a few singers who can really sing, and gramophone records of these artists are delightful as well as instructive.

Orchestral records come in for much criticism. It is claimed that the ensemble is distorted. Unfortunately, the balance in English orchestras is far from perfect, owing to lack of rehearsals, the

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necessity to read a vast amount of music at sight, etc. Can you expect a correct balance to reveal itself suddenly in the recording theatre? There is some justification for the comment that the tone-color of orchestral instruments is not faithfully reproduced on records. The scientific knowledge of sound is limited, and the absolute reproduction of sound-waves has not been accomplished, but considerable advance has been made during the past six years. Although these technical shortcomings be allowed for, it is common knowledge that remarkably few people "hear" an orchestra in the sense used recently by Sir Hugh Allen. Therefore, when we hear a record containing a passage for flute and clarinet in unison, the criticism as to tone-quality may be unfounded.

The most amazing advance in recording has been made with the pianoforte. The objectionable "banjo" quality has disappeared, and we get now the real "pianoforte tone." Owing to the complicated nature of the "sound-lengths" given out by a pianoforte, there is great difficulty in recording the sound-waves clearly. However, this has been practically overcome. I could go on indefinitely analyzing criticisms. I think I have said enough to indicate that it is not quite fair to say that the defects in recording music are due entirely to ignorance and jugglery on the part of talking-machine manufacturers. The gramophone itself is made by highly skilled engineers and wood-workers. (The amount of detail in a gramophone motor or a wooden horn is stupendous.) Record-making is a scientific process. Those who supervise recording have to be duly qualified scientists with a thorough knowledge of music *qua* music. Recorders have to deal with the human element in the artists who make the records. And it is this human element that sometimes defeats science. Therefore it is unjust merely to consider a record for what it does not portray without regarding what it does portray. We may enjoy an imperfect performance of a symphony or a song, simply because after casting aside the defects we find that there were some good features that impressed themselves upon us.

The ear is a marvellous organ; hearing is a wonderful sense. Man is able to sort out sounds that surround him, concentrating upon some, ignoring others. It is quite a simple matter to cultivate a "gramophone ear." The hindrance to the enjoyment of a record set up by the "surface noise" or the "scratch" of the needle upon the revolving disc is not very formidable. Nowadays the "scratch" is modified, and the "gramophone ear" is able to ignore it almost completely. The gramophone has an idiom peculiar to itself, and once this idiom is assimilated, listening to records has no disturbing features.

The gramophone has been accorded a place in the field of music. No sane musician can deny this fact. We have to recognize its purpose and take full advantage of its capabilities. It is an indispensable factor in musical education. In a short while no school will be without a gramophone. Along with maps, dictionaries, etc., it will form part of the necessary equipment of every scholastic establishment in the land. It is a tireless teacher, easy to manage, always accessible. Form, history, orchestration, instrumentation, score-reading can be adequately illustrated at will. The selection

of recorded music is so large that every development of music can be covered with the aid of a gramophone. For home study it is ideal, and for such recreational pursuits as dancing it has no equal.

Languages, too, can be studied from every aspect. The absorbing study of phonetics is brought within the range of every one. You can learn an Oriental language without a native teacher.

There are millions of gramophones in constant use in the United Kingdom. Music of all kinds enters the homes of our people; surely we should take steps to see that they get the very best. Hence it is for musicians to regard the gramophone as a potential force in the uplifting of the national taste in music; it is an ever-ready active agent, by means of which we can bring a vision of the beautiful to "every man." Let us, then, assist in bringing about the right use of the gramophone. Directly the public demand records of a higher standard the manufacturers will meet this demand. They (the manufacturers) ask for the support, the co-operation, and the intelligent criticisms of the public. Talking-machine companies do not lack enterprise, but, quite naturally, they want the public to be conscious of that enterprise.

The gramophone has "arrived"; it will remain, and its importance will increase.

ORCHESTRAL SUITE FROM "PÉTROUCHKA."

IGOR FEDOROVITCH STRAVINSKY

(Born at Oranienbaum, near Petrograd, on June 5, 1882; now living.*)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was introduced at the Châtelet,

* Stravinsky's home is at Morges, Switzerland, but he is now said to be living near Paris.

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Paris, on June 13, 1911. The chief dancers were Mme. Tamar Kar-savina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghileff.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an allusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montague-Nathan* :—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik*, a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain] † the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly

* Published by Frederick A. Stokes Company, New York, 1917.

† There are two curtains: one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions and so long as the drum continues its slow fusilade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

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"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

The ballet calls for these instruments: four flutes (two interchangeable with piccolos), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), two trumpets (one interchangeable with little trumpet, in D), two cornets-a-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.



Stravinsky's father was Fedor Ignatievich Stravinsky, a celebrated singer at the Imperial (Maryinsky) Theatre in Petrograd. The parents wished Igor to be a lawyer. The boy at the age of nine took pianoforte lessons of one of Rubinstein's pupils. In 1902 at Heidelberg, Stravinsky, travelling, met Rimsky-Korsakoff. The meeting led to Igor taking Rimsky-Korsakoff as a teacher in composition, although their views concerning the purposes and tendencies of music were not in agreement. He studied seriously and underwent an especially rigorous course in orchestration. In 1906 (January 11) Stravinsky married, and since then has devoted himself exclusively to composition.

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Programme of the THIRD CONCERT

MONDAY EVENING, JANUARY 3, at 8.15

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

THIRD CONCERT

MONDAY EVENING, JANUARY 3

AT 8.15

PROGRAMME

Tschaikowsky "Manfred," Symphony, Op. 58
(after Byron's Dramatic Poem)

- I. Manfred's Wanderings and Despair.
Lento lugubre; Moderato con moto; Andante; Andante con duolo.
- II. The Fairy of the Alps.
Vivace con spirito; Trio: L'istesso tempo.
- III. Pastorale: Andante con moto.
- IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death.
Allegro con fuoco; Andante con duolo; Tempo primo; Largo.

Saint-Saëns Pianforte Concerto No. 5, in F major, Op. 103

- I. Allegro animato.
- II. Andante.
- III. Molto allegro.

Balakireff "Islamey" Oriental Fantasy (Orchestrated
by Alfredo Casella)

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There will be an intermission of ten minutes after the symphony

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DEC. 1, 1920

AN EARLIER "RESORT" SEASON

The quality or weakness of the human mind which lately in these columns, was denominated "climate cowardice," and which evidences itself in a developing disposition to take flight betimes from the severities of our Northern winter, is resulting in a new prosperity for the Florida resorts. Time was, not so long ago, when this timorousness in the face of blizzards did not appear to develop, in the Northern consciousness, until about the middle of January, and the result was that the Florida hotels did not open until that date. But a change has come over them. The Jacksonville Times-Union says, that this year all of the tourist hotels in Florida that were open in October have been constantly filled, while the big hotels that never opened until late in November or after Christmas are all open now, or nearly all of them, and are well filled, with applications which will run them at capacity until late in the season. The city of Miami, which is keen to pursue any new advantage, has met this tendency by instituting a "palm fete" to be held in that city from Dec. 7 to 11, which will formally inaugurate the tourist season. At a date, therefore, when silence and solitude once prevailed in the Florida resorts, they will this year be humming with activity.

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"MANFRED," SYMPHONY AFTER BYRON'S "MANFRED," OP. 58.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Tschaikowsky wrote from Maidanovo to Sergeï Tanéïeff, June 25, 1885: "After some hesitation I have made up my mind to compose 'Manfred,' because I shall find no rest until I have redeemed my promise so rashly given to Balakireff in the winter. I do not know how it will turn out, but meanwhile I am very discontented. No! it is a thousand times pleasanter to compose without any programme. When I write a programme symphony I always feel I am not paying in sterling coin, but in worthless paper money."

Mily Balakireff wrote a letter dated "St. Petersburg," November 9, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his intimate moods," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the programme at some length: there should be a fixed idea, the Manfred motive, which should appear in all the movements. His programme for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep

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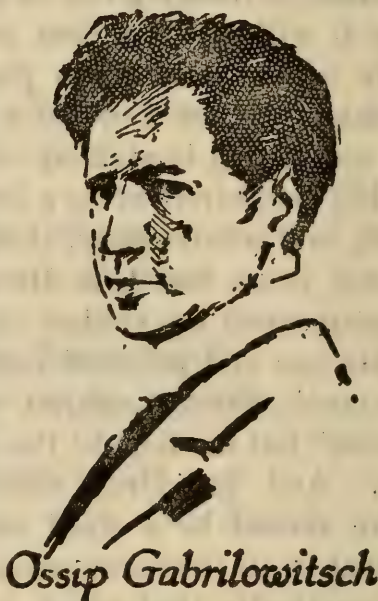
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From the Public Ledger

March 8, 1917.

"Those who heard Ossip Gabrilowitsch play Chopin at the Academy yesterday evidently felt that the music more nearly resembled a service of prayer in a temple than the conventional pattern of a concert . . . that deftly applied the tonal pigment in sweeping strokes, as soft as they were sweeping.

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you from commonplaces after the manner of German fanfares and hunting music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple, transparent and ideally virginal"; then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals." *

Tschaikowsky began composition at Maidanovo in April, 1885. He found the task a hard one; he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 15, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round without finding an exit. If I have no work, I am bored and dismal; if I have work—I work far beyond my strength." He completed "Manfred" in September, 1885, he said in a letter; but according to a note on the score it was completed December 24, 1885. Tschaikowsky wrote that month to Mrs. von Meck: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a hand-

* Balakireff's letter is published in full in Modest Tschaikowsky's Life of his brother Peter, vol. ii., pp. 333-335. See Mrs. Newmarch's translation, pp. 484-486.

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ful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people." He was already feverish over an opera at which he was then working.

The first performance of "Manfred" was at Moscow, March 23, 1886, under Erdmannsdörffer's * direction. Tschaikowsky attended the rehearsals and was at the concert. He wrote to his faithful and sympathetic friend: "I am very contented; I think it is my best orchestral work. The performance was an excellent one, yet it seemed to me the audience was unintelligent and cool, although at the end there was 'an ovation.'" César Cui, as a rule hostile towards Tschaikowsky as a composer, wrote in terms of almost hysterical praise of "Manfred" when it was performed in Petrograd (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, April 27, 1901. Later performances in Boston at concerts of the Boston Symphony Orchestra were on February 8, 1902; April 30, 1904; March 11, 1905; April 8, 1911.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, tam-tam, tambourine, two harps, organ (or harmonium), strings.

* Max Erdmannsdörffer died at Munich, February 14, 1905. Born at Nuremberg on June 14, 1848, he studied at the Leipsic Conservatory and with Rietz at Dresden. He was court conductor at Sondershausen (1871-80), then he lived for a time at Leipsic. He was conductor of the Imperial Russian Music Society at Moscow from 1882 to 1889, and he founded at Moscow in 1885 a students' orchestral society. From 1889 to 1895 he conducted the Philharmonic concerts and Singakademie at Bremen. In 1895 he moved to Munich, but conducted the Imperial Russian Music Society's concerts at Petrograd during the winters of 1895-96 and 1896-97. In 1897 he was court conductor at Munich and teacher in the Akademie der Tonkunst, but he resigned both positions toward the end of 1898, and in 1897 he gave up conducting the Akademie concerts. The University of Warsaw made him a professor in 1886. He wrote an overture, "Narziss," choral works, songs, and piano pieces. He married in 1874 Pauline Fichtner (born Oprawill in 1847 at Vienna), a pupil of Liszt and a celebrated pianist and teacher.

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"Manfred" was not catalogued by Tschaikowsky among his symphonies. There is a preface in Russian and French.

I. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the water-fall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (*Lento lugubre*) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterwards associated with the vision of Astarte and at last with her own woful cry.

The second movement, "The Fairy of the Alps," recalls inevitably scene ii., act ii., of Byron's poem (Manfred's invocation of the Witch of the Alps):—

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Enter MANFRED.

It is not noon,—the sunbow's rays still arch
The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser's tail,
The Giant steed, to be bestrode by Death,
As told in the Apocalypse. No eyes
But mine now drink this sight of loveliness,
I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters.—I will call her.

(Manfred takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbow of the torrent.)

Beautiful spirit! with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
To an unearthly stature, in an essence
Of purer elements; while the hues of youth,—
Carnation'd like a sleeping infant's cheek,
Rock'd by the beating of her mother's heart,
Or the rose tints, which summer's twilight leaves
Upon the lofty glacier's virgin snow,
The blush of earth, embracing with her heaven,—
Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bends o'er thee.
Beautiful Spirit! in thy calm clear brow,
Wherein is glass'd serenity of soul,
Which of itself shows immortality,
I read that thou wilt pardon to a Son
Of Earth, whom the abstruser powers permit
At times to commune with them—if that he
Avail him of his spells—to call thee thus,
And gaze on thee a moment.

Manfred tells her story of Astarte and his despair. He will not swear obedience to the Witch, although she hints at help. The Witch disappears.

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MANFRED (*alone*). We are the fools of time and
terror! Days
Steal on us and steal from us; yet we live,
Loathing our life, and dreading still to die.

This movement may be called the Scherzo (B minor, Vivace con spirito, 2-4) of the symphony. As programme music it has only a slight connection with the fundamental idea. Byron had been much impressed by a scene at the foot of the Jungfrau (see the journal of his Swiss tour, which he sent to his sister): "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on,—thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the '*pale horse*' on which Death is mounted in the Apocalypse. It is neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." As the scene in the poem may be regarded as a picturesque episode,—for the incantation is fruitless and only one of many,—so the music is a relief after the tumultuous passion and raging despair of the first movement. "The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, triolets, delicate staccato, double-tongued passages for the wood-wind, pizzicato and flageolet tones for the strings." The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics were then seldom found in scores. It is said that the first use of them is in Boïeldieu's "*La Dame Blanche*" (1825), but there is a better known instance in the "*Waltz of Sylphs*" in Berlioz's "*Damnation of Faust*.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion. The theme of despair is again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

The Pastorale (G major, Andante con moto) opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen measures,—B-F-sharp,—which falls suddenly to A-E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettledrums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns,

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convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard towards the close (muted horns).

*
* *

Finale (*Allegro con fuoco*, B minor). The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,—an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description. In the poem Arimanes is on his throne, a globe of fire, and is surrounded by spirits, who hymn his praises. The Destinies and Nemesis enter, and pay him homage.

Enter MANFRED.

A SPIRIT. What is here?
A mortal! Thou most rash and fatal wretch,
Bow down and worship!
SECOND SPIRIT. I do know the man,—
A Magian of great power and fearful skill!
THIRD SPIRIT. Bow down and worship, slave!
What, know'st thou not
Thine and our Sovereign?—Tremble and obey!
ALL THE SPIRITS. Prostrate thyself and thy condemned clay,
Child of the earth! or dread the worst.
MANFRED. I know it;
And yet ye see I kneel not.

Modest Tschaikowsky tells us that his brother admired and respected Berlioz as "a reformer of instrumentation"; but he was not enthusiastic over the music of the Frenchman. When Berlioz visited Moscow in 1867 to conduct two concerts, the Conservatory gave him a dinner, and Tschaikowsky then spoke a warm welcome in French to the distinguished visitor. As a critic, Tschaikowsky wrote at length of Berlioz in 1873. This article may be found in "Tschaikowsky," by Rosa Newmarch (London, 1900, pp. 145-148). I make room for this short extract: "Berlioz works upon the imagination. He knows how to engage and interest, but he can rarely move us. Poor in melodic inspiration, lacking a fine feeling for harmony, but endowed with a marvellous gift of exciting the imagination of his hearers, Berlioz applied all his creative powers to the externals of musical beauty. The results of this tendency are shown in that marvellous orchestration, that inimitable beauty of sonority, that picturesque presentment of the natural and fantastic world, which proclaim him the subtle and inspired poet, the unapproachably great master." Some claim that Tschaikowsky was not influenced to any extent by Berlioz, but surely in "Manfred" there are pages that are proofs of such influence.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.

In the symphony the organ at the end of the Finale hints at reconciliation and forgiveness; but the last measures hint at the "Dies Iræ."

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OP. 103 CAMILLE SAINT-SAËNS.

(Born at Paris, October 9, 1835; living at Paris.)

On May 6, 1846, Camille Saint-Saëns, described by the contemporaneous newspapers as "*le petit Saint-Saëns*," gave his first concert in a public hall, Pleyel's, in Paris. His mother in April of the same year had invited guests to her house to hear him play with his teacher, Stamaty,* a sonata for four hands by Mozart, a concerto by Bach, Beethoven's Concerto in C minor, and pieces by Bach.

The fiftieth anniversary of this first public concert was celebrated at the Salle Pleyel, Paris, June 2, 1896.† The programme was as follows: Overture to "The Marriage of Figaro" (played at the concert of 1846); Saint-Saëns's Concerto No. 5, played by the composer (first time); Introduction to second act of Saint-Saëns's "Phryné"; Romance for flute, played by Paul Taffanel, who conducted the orchestra at this concert; Second Sonata for piano and violin, Op. 102 (first time), played by Saint-Saëns and Sarasate; a Transcription of the Death of Thaïs (from Massenet's "Thaïs"), played by the transcriber, Saint-Saëns; and Mozart's Pianoforte Concerto in B-flat major, played by Saint-Saëns, who had played it at the concert in 1846.

The concerto was played by Louis Diémer, to whom it is dedicated, at a Conservatory Concert in Paris, November 29, 1896.

The first performance in the United States was at New York, March 7, 1898, Raoul Pugno pianist, with Theodore Thomas's orchestra.

* Camille Marie Stamaty was born at Rome, March 25, 1811; he died at Paris, April 19, 1870. Highly educated and destined for the diplomatic service, he did not enter on the career of a musician until 1831. He made his début, a pupil of Kalkbrenner, at Paris in 1835, and played a concerto of his own composition. He was much esteemed as pianist and teacher. His most famous pupils were Saint-Saëns and Gottschalk.

† For an interesting and illustrated account of this jubilee see the pamphlet published by Librairies-Imprimeries Réunies (Paris, 1896).

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The concerto was composed in Egypt early in 1896. It is in three movements.

I. Allegro animato, F major, 3-4.

II. Andante, D minor, 3-4. The movement is Oriental and rhapsodic. Saint-Saëns wrote to a friend: "The second movement is a sort of journey in the East, which goes in the episode in F-sharp major to the extreme East. The section in G major is a Nubian love-song which I heard sung by boatmen on the Nile when I went down the stream in a dahabeeyah."

III. Molto allegro, F major, 2-4.

"ISLAMEY," AN ORIENTAL FANTASIE FOR THE PIANOFORTE: ORCHESTRATED BY ALFREDO CASELLA . Mily Alexejevitch Balakireff

(Balakireff, born at Nishnij-Novgorod on January 2, 1837; died at Petrograd, June 24, 1910. Casella, born at Turin, Italy, on July 25, 1883; now living at Rome.)

"Islamey" was inspired by Balakireff's travels in the Caucasus. It is said that the three themes are Georgian, though one is "quite Arabian." The piece, dedicated to Nicholas Rubinstein, was published in 1868 or 1869. The statement has been made that Liszt delighted in performing it and taught it to many of his pupils. This is undoubtedly true, but it is a curious fact that in his voluminous correspondence of nine volumes, he does not mention the Fantasie by name. In a letter to Balakireff from Weimar, dated October 21, 1884, accepting gratefully the dedication to him of the symphonic poem "Thamar," he wrote: "My admiring sympathy for your works is well known. When my young disciples want to please me they play me your compositions and those of your valiant friends. In this intrepid Russian musical phalanx I welcome from my heart masters endowed with a rare vital energy; they suffer in no wise from poverty of ideas—a malady which is widespread in many countries. More and more will their merits be recognized, and their names renowned." For a long time "Islamey" was considered to be deterring by its difficulty.

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The first performance of "Islamey" that we find in Boston was by Arthur Friedheim at the fourth of his recitals, on April 29, 1891. The fantasie has since been played here by nearly a dozen pianists, local and visiting. When Mr. Siloti played it on March 12, 1898, the programme announced it as "Islamey (Dance of the Dervishes), Oriental Fantasia." The parenthetical addition was due to Mr. Siloti.

Alfredo Casella made his orchestral transcription in Paris in 1908. The score bears this inscription in French: "This new version of 'Islamey' is dedicated, in token of admiration and affection, to Alexandre Siloti." * The score calls for these instruments: four flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, clarinetto piccolo, three bassoons, double bassoon, four horns, four trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, snare drum, tambourine, three cymbals, triangle, Glockenspiel, tam-tam, a small bell in A-flat, two harps and strings.

Three themes are freely developed. The first, Allegro agitato, D-flat major, 12-16, is introduced at once. A secondary theme, Un poco meno mosso, is given to the English horn and four solo violoncellos. The theme of the Trio, Andantino espressivo, A major, 6-8, is for the English horn over harmonies for the strings. This theme is continued by solo violoncello and afterwards by solo violin and viola. There is a brilliant Coda, Presto furioso, 2-4 time.

*
* *
*

Casella's father was a violoncellist, a teacher at the Liceo Musicale, Turin; his mother was an excellent pianist; the celebrated

* Siloti, pianist and conductor, a cousin of Mr. Rachmaninoff, was born on his father's estate near Charkow, South Russia, on October 10, 1863. He studied at the Moscow Conservatory under Sweroff and Nicholas Rubinstein (1875-81), with Tschaiowsky and Hubert and later with Liszt. In 1880 he played at Moscow most successfully and in 1883 was applauded at the Tonkünstlerversammlung at Leipsic. From 1880 to 1890 he taught at the Moscow Conservatory, living for a time at Frankfurt, Antwerp, and Leipsic. In 1901-02 he conducted the Moscow Philharmonic Symphony concerts, and in 1903-04 he conducted at Petrograd. Until the World War broke out he devoted his attention chiefly to conducting in cities of Russia. His death was reported a year or so ago, but in the fall of 1920 he was giving recitals in London to enthusiastic audiences.

He visited Boston in 1898 and played with the Boston Symphony Orchestra (Tschaiowsky's Concerto in G major, No. 2) on February 5. He gave concerts here on February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel and Schroeder. He played at a Kneisel Quartet concert (Tschaiowsky's Trio) on March 14.

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violoncellist Alfredo Piatti was his godfather; all the boy's nearest relatives were violoncellists. He began to study the pianoforte when he was four years old, yet as a boy he was so interested in chemistry and electricity that Galileo Ferraris wished him to devote himself to science. On the advice of Martucci he turned at the age of twelve his attention wholly to music. (When he was ten he played in public.) He studied harmony with Cravero. The Parisian pianist Diémer heard him in Paris and in 1896 induced him to enter the Paris Conservatory. Casella took a first prize for pianoforte-playing in 1899; in 1901 as a pupil of Leroux a second prize for harmony. He made further studies in composition with Gabriel Fauré. After he left the Conservatory he gave concerts through Europe, conducted, taught the pianoforte at the Paris Conservatory, was music critic of the *Homme Libre*, wrote for many reviews,—a man of surprising activity, and of late years a composer of singular originality and audacity. In 1916 he went to Rome to teach the pianoforte at the Academia Santa Cecilia. He founded there a Società Nazionale di Musica, which transformed itself into the Società di Musica Moderna. In 1917 and 1918 he organized concerts through this society at Rome, Florence, Bologna, Milan, to bring out works of young Italian composers with those of Debussy, Ravel, Fauré, Stravinsky, de Falla, and others. He worked for the young Italians in Paris with concerts in February, 1917, and February, 1918; with chamber concerts in Lyons, Marseilles, Nice, London. His Roman periodical *Ars Nova* is belligerent in propaganda.

Casella's orchestral works have excited hot discussion. The most important are his two symphonies (1905 and 1908-10); the Rhapsody "Italia" and the Suite in C major (1909); "Le Couvent sur l'eau," choregraphic comedy in two acts from which a Suite is drawn (1911-12); "Pagine di guerra," inspired by films of the war, for pianoforte four hands (1915), orchestrated in 1917 with the addition of a fifth "film"; *Elegia eroica* (1917).

Casella is known in Boston by his "Italia" Rhapsody ("Pop" concert on May 24, 1918); the sonata for pianoforte and violoncello (Ruth Deyo and Pablo Casals, May 24, 1918); "Pupazzetti,"* for pianoforte four hands—played on two pianofortes by Guy Maier and Lee Pattison February 21 and November 27, 1920).

* These pieces have been transcribed by Casella for a small orchestra.

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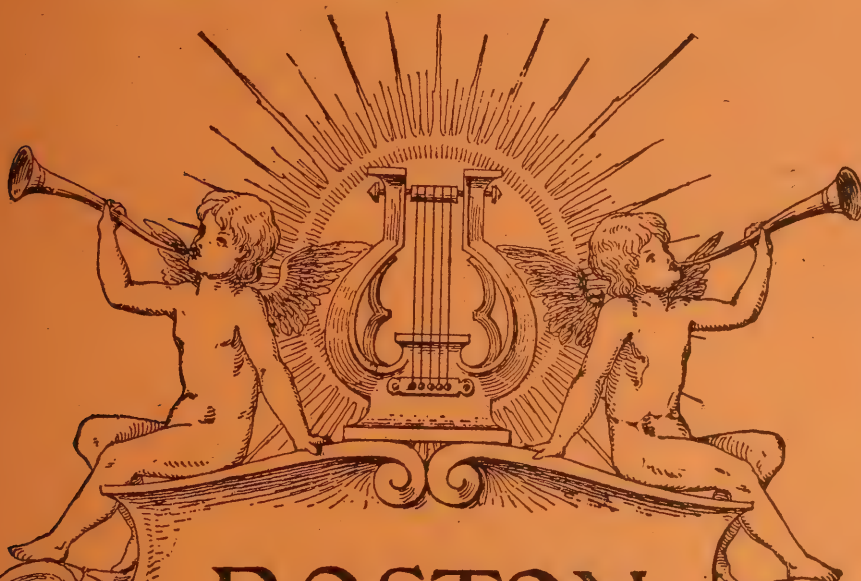
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Amerena, P.

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Stanislaus, H.

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Dvořák Symphony No. 2 in D minor, Op. 70

- I. Allegro maestoso.
- II. Poco adagio.
- III. Scherzo: Vivace; Poco meno mosso.
- IV. Finale; Allegro.

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SYMPHONY No. 2, D MINOR, OP. 70 ANTON DVOŘÁK

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on September 8, 1841; died at Prague on May 1, 1904.)

Dvořák by 1865 had composed two symphonies, one in B-flat major, the other in E minor, in the period of poverty and obscurity. These symphonies do not appear in the list of his works. In 1874 a symphony in E-flat major and a scherzo from a symphony in D minor were performed in Bohemia in 1874. Hanslick says that among compositions forwarded by Dvořák in application for a stipend was "a symphony rather wild and untrammelled, but at the same time so full of talent that Herbeck, a member of the committee, interested himself warmly for it." A pension amounting to about \$250 was awarded Dvořák by the Ministry of Ecclesiastical Affairs and Public Instruction at Vienna in 1874; it was increased the next year. Herbeck died on October 27, 1877; Brahms succeeded him on the committee and befriended Dvořák in every way.

Dvořák wrote to his publisher Simrock in February, 1885, that this symphony in D minor had been occupying him for a long time. He wrote to Simrock on March 25 of that year: "Whatever may happen to the symphony, it is completed, thank God! It will be played in London for the first time April 22, and I am curious as to the result." He wrote after the production that it had "an exceptionally brilliant result." Simrock offered him 3,000 marks and grumbled over the failure of the first symphony, the "Husitzka" overture and the violin concerto to repay him. He asked for more Slavonic dances which would be profitable. Dvořák revised the score of the symphony, cutting out at least forty measures from the slow movement.

The composition of this symphony was due to the directors of the Philharmonic Society of London, who commissioned him to write such a work. He had previously been elected a member of the Society.

The first performance was in St. James's Hall, London, on April 22, 1885. Dvořák conducted. The other pieces on the programme

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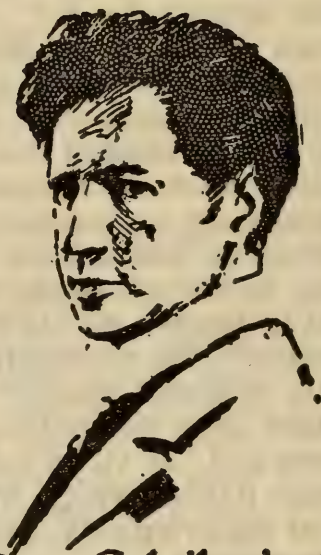
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(overtures: Spohr's "Faust," Beethoven's "Leonore No. 1," Mozart's "Don Giovanni") were conducted by Arthur Sullivan. Clothilde Kleeberg played Weber's Concertstück for pianoforte; Edward Lloyd sang the Prize Song from "The Mastersingers of Nuremberg" and with Miss Etherington, the duet "How Sweet the Moonlight Sleeps" from Sullivan's "Kenilworth." Dvořák was loudly applauded.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Theodore Thomas conductor, on January 9, 1886.

Reminiscence hunters have found several "Reminders" in the symphony: the horn-call from "The Flying Dutchman," memories of Brahms's song "Immer leiser wird mein Schlummer," and the third movement of Brahms's pianoforte concerto in the first movement; a passage from the love duet in "Lohengrin" and a phrase "Lausch, geliebter" from the love duet in "Tristan and Isolde" in the second movement, but the resemblances are slight. It is easy to find reminiscences: see Jean Hubert's "Des Réminiscences: Quelques Formes Mélodiques" (Paris, 1895).

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings.

I. Allegro maestoso, D minor, 6-8. The first theme is announced immediately and softly by violas and violoncellos over a tonic organ-point (horns, double-basses and kettledrums). The second theme,

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C. S. G.

B-flat major, is sung by the wood-wind accompanied by strings. The free fantasia and the final section of the first portion of the movement are hardly distinguishable. In the recapitulation the second theme is in D major. There is an elaborate coda.

II. Poco adagio, F major, 4-4. It opens with a sort of ecclesiastical theme in full harmony for the wood-wind accompanied by the strings pizzicato. The expressive second theme is sung by the first violins and violoncellos. The development is free.

III. Scherzo, vivace, D minor, 6-4. Two themes, one for the wind, the other for the strings, are in juxtaposition, piquantly rhythmical. The Trio, poco meno mosso, G major, is of an idyllic character.

IV. Finale, allegro, D minor, 2-2. Almost all the thematic material is taken from the opening phrase of the first theme given originally to clarinets, horns, and violoncellos. The second theme, A major, is first sung by violoncellos, but before the entrance of this theme, a short staccato motive appears in an episode, E-flat major, and is much used. The minor mode prevails up to the end, although the final chord has the major third. Mr. Apthorp found that a great deal in this movement "reflects, if in a sterner mood, something of von Weber's 'diabolism' in the 'Freischütz.'"

"THE JINNS," SYMPHONIC POEM FOR PIANOFORTE AND ORCHESTRA,
CÉSAR AUGUSTE FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

"Les Djinns" was composed in 1884. It was performed at a Colonne concert in Paris on March 15, 1885. The pianist was Louis Diémer.

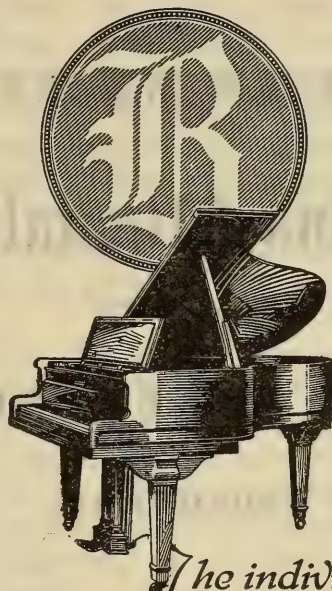
The composition is scored for two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, pianoforte, and strings.

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Vincent d'Indy in his "César Franck" has this to say about "the Jinns." According to him it seemed as if the pianoforte, which had acquired with Beethoven its "true patent of nobility, was destined, artistically speaking, to a sterile decadence." Specialists had added new and ingenious details to the technique of the instrument. "To express the poetry of his soul in inspired trifles, Schumann had invented a style of writing for this instrument more orchestral than his orchestration itself, which blossomed forth in fascinating and intimate sonorities." Liszt had enriched the instrument by means of combinations hitherto unsuspected. No musician had added any fresh *artistic* material to the monument left by Beethoven.*

"César Franck, struck by the lack of serious works in this style, set to work with a youthful fervor which belied his sixty years to try if he could not adapt the old æsthetic forms to the new technique of the piano, a problem which could only be solved by some considerable modifications in the externals of these forms. It was in the spring of 1884 that he first spoke to us of this wish, and from that moment until 1887 his eyes dwelt perpetually upon the ivory of the keyboard. He began by a piece for pianoforte and orchestra, a kind of symphonic poem based upon an Oriental subject from Victor Hugo's 'Les Djinns,' in which the pianist is treated as one of the *exécutants*, not as the soloist of a concerto, as custom had hitherto demanded. This work, which is not, properly speaking,

* How about Chopin, M. d'Indy?—ED.

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a musical adaptation of Hugo's poetical 'lozenge,'* and is not even very closely connected with the subject, was only a first attempt, which soon found completion in the admirable 'Prelude, Chorale and Fugue' for pianoforte solo."

* * *

Hugo's "Les Djinns" written in August, 1828, is the twenty-eighth of "Les Orientales." The poem has for its motto the lines from the fifth canto of Dante's "Inferno," which have been translated: "And as the cranes go chanting their lays, making a long streak of themselves in the air: so I saw the shadows come, uttering wails, borne by that strife of *winds*."

A translation of "Les Djinns" was published in Charles A. Dana's "Household Book of Poetry," New York, 1858. The translator was there "Anon"; we understand that the translation is attributed to John L. O'Sullivan. It is necessarily, perhaps, at times only a pale paraphrase, for Hugo no more than Heine is easily translated. Compare the English translation with only two verses of the original:—

Murs, ville,
Et port
Asile
De mort,
Mer grise—
Où brise
La brise—
Tout dort.

Town, tower,
Shore, deep,
Where lower
Cliffs steep;
Waves gray—
Where play
Winds gay—
All asleep.

Prophète! si ta main me sauve
De ces impurs démons des soirs,
J'irai prosterner mon front chauve
Devant tes sacrés encensoirs!

O prophet! if thy hand but now
Save from these foul and hellish
things,
A pilgrim at thy shrine I'll bow,
Laden with pious offerings.

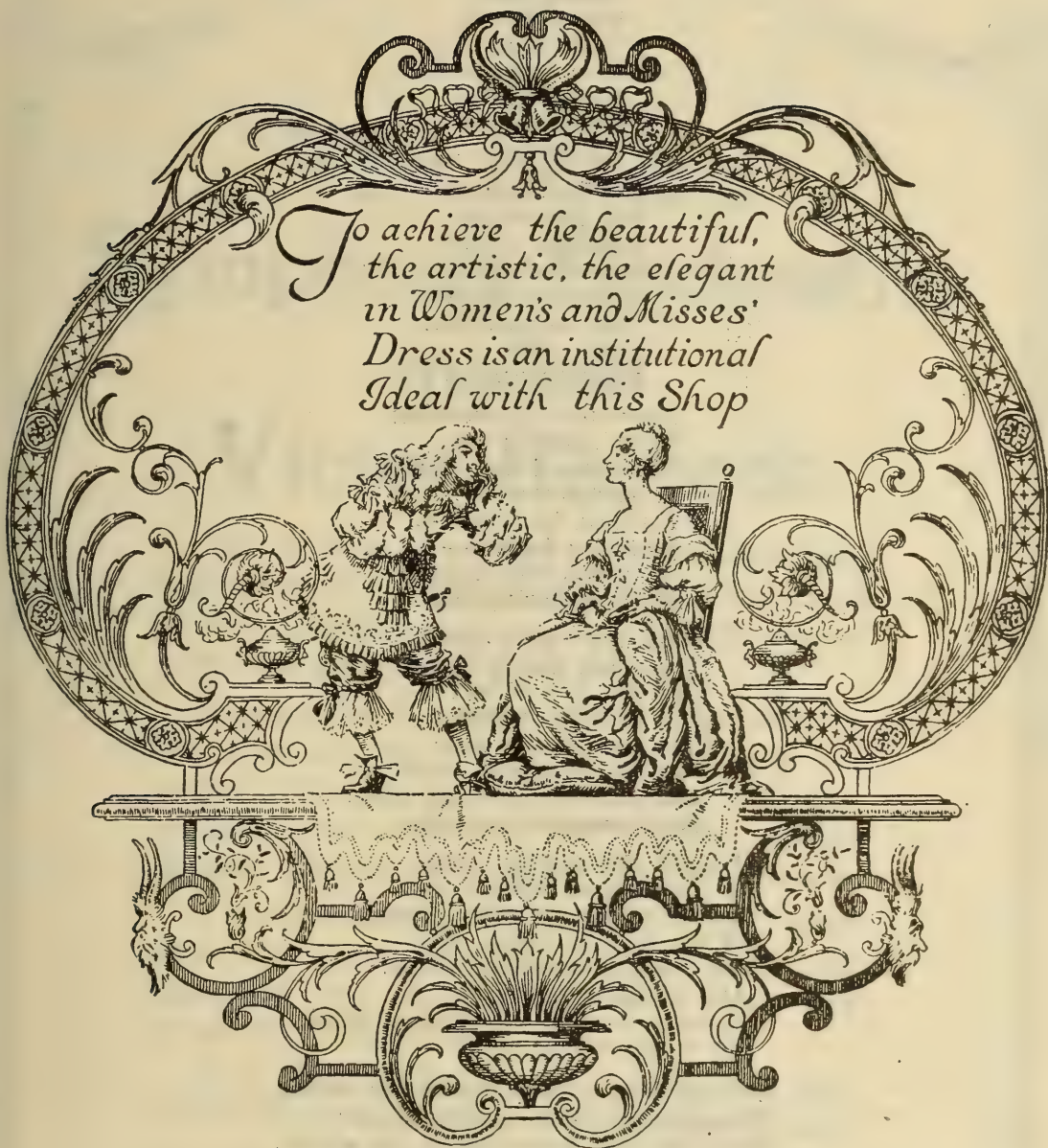
* "The expression, which seems cryptic to those unacquainted with Hugo's poem, can be easily understood by reference to 'Les Orientales.' 'Les Djinns' opens with short lines which gradually lengthen to a climax and die down again, with an effect on paper somewhat resembling this figure: ▢." Note by Mrs. Rosa Newmarch, translator of d'Indy's "César Franck."

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Town, tower,
Shore, deep,
Where lower
Cliffs steep;
Waves gray—
Where play
Winds gay—
All asleep.

Hark! a sound,
Far and slight,
Breathes around
On the night—
High and higher,
Nigh and nigher,
Like a fire
Roaring bright.

Now on it is sweeping
With rattling beat,
Like dwarf imp leaping
In gallop fleet;
He flies, he prances,
In frolic fancies—
On wave-crest dances
With pattering feet.

Hark, the rising swell,
With each nearer burst!
Like the toll of bell
Of a convent cursed;
Like the billowy roar
On a storm-lashed shore—
Now hushed, now once more
Maddening to its worst.

O God! the deadly sound
Of the Djinns' fearful cry!
Quick, 'neath the spiral round
Of the deep staircase, fly!
See, see our lamplight fade!
And of the balustrade
Mounts, mounts the circling shade
Up to the ceiling high.

'Tis the Djinns' wild-streaming swarm
Whistling in their tempest-flight;
Snap the tall yews 'neath the storm,
Like a pine-flame crackling bright;
Swift and heavy, low, their crowd
Through the heavens rushing loud!—
Like a lurid thunder-cloud,
With its bolt of fiery night!

Ha! they are on us, close without!
Shut tight the shelter where we lie!
With hideous din the monster rout,
Dragon and vampire fill the sky!
The loosened rafter overhead
Trembles and bends like quivering reed;
Shakes the old door with shuddering dread,
As from its rusty hinge 't would fly!

Wild cries of hell! voices that howl and shriek!
The horrid swarm, before the tempest tossed—
O Heaven!—descends my lowly roof to seek;
Bends the strong wall beneath the furious host,

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Totters the house, as though—like dry leaf shorn
From autumn bough and on the mad blast borne—
Up from its deep foundations it were torn
To join the stormy whirl. Ah! all is lost!

O prophet! if thy hand but now
Save from these foul and hellish things,
A pilgrim at thy shrine I'll bow,
Laden with pious offerings.
Bid their hot breath its fiery rain
Stream on my faithful door in vain,
Vainly upon my blackened pane
Grate the fierce claws of their dark wings!

They have passed!—and their wild legion
Cease to thunder at my door;
Fleeting through night's rayless region,
Hither they return no more.
Clanking chains and sounds of woe
Fill the forests as they go;
And the tall oaks cower low,
Bent their flaming flight before.

On! on! the storm of wings
Bears far the fiery fear,
Till scarce the breeze now brings
Dim murmurings to the ear;
Like locusts' humming hail,
Or thrash of tiny flail
Plied by the pattering hail
On some old roof-tree near.

Fainter now are borne
Fitful mutterings still;
As, when Arab horn
Swells its magic peal,
Shoreward o'er the deep
Fairy voices sweep,
And the infant's sleep
Golden visions fill.

Each deadly Djinn,
Dark child of fright,
Of death and sin,
Speeds the wild flight.
Hark, the dull moan!
Like the deep tone
Of ocean's groan,
Afar, by night.

More and more
Fades it now,
As on shore
Ripples flow—
As the plaint,
Far and faint,
Of a saint,
Murmured low.

Hark! hist!
Around
I list!
The bounds
Of space
All trace
Efface
Of sound.

CAVATINA FROM "I CAPULETTI ED I MONTECCHI" BELLINI

(Born at Catania, Sicily, on November 1, 1801; died at Puteaux, near Paris, on September 24, 1835.)

"I Capuletti ed i Montecchi," opera in three acts, libretto by Felice Romani (after Shakespeare's tragedy), was produced at the Fenice Theatre in Venice, on March 11, 1830. The singers were Bonfigli, and Mmes. Giuditta Grisi and Caradori.

This opera, composed for Venice, was performed for the first time at La Fenice in 1830 and was successful throughout Italy, its popularity extending to London and Paris as well. The part of Romeo was selected by Wagner's niece, Mademoiselle Johanna Wagner, for her début in London. The text of the aria is as follows:—

Eccomi in lieta vesta; eccomi adorna come vittima all' ara.

Oh! almen potessi qual vittima cader dell' ara al piede o nazia! tede abborrite così, così fatali siate, ah! siate per me faci ferali.

Ardo; una vampa un foco tutta mi strugge un refrigerio ai venti io chiedo invano ove sei tu, Romeo? In qual terra t' aggiri dove, dove, inviarti dove. Imiei sospiri.

Oh, quante volte, oh, quante ti chiedo al ciel piangendo con quale ardor t' attendo e inganno il mio dolor—con quale ardor t' attendo e inganno il mio, il mio dolor.

Raggio del tuo sembiante, ah, parmi il brillar del giorno.

Ah l' aura che spira intorno mi sembra un tuo sospir.

Ah! l' aura che spira intorno mi sembra un tuo, un tuo sospir.

The opera was performed in Philadelphia on August 6, 1847, by the Havana Opera Company: Romeo, Mme. Fortunata Tedesco; Juliet, Mme. Caranti de Vita.

AIR OF LEÏLA FROM "LES PÊCHEURS DE PERLES."

ALEXANDRE CÉSAR LEOPOLD (called GEORGES) BIZET

(Born at Paris, October 25, 1838; died at Bougival, the night of June 2-3, 1875.)

"Les Pêcheurs de Perles," opera in three acts, libretto by E. Cormon and Michel Carré, music by Bizet, was produced at the

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Théâtre Lyrique, Paris, on September 30, 1863: Léontine de Maësen, Leïla; Ismaël, Zurga; Morini, Nadir.

"Les Pêcheurs de Perles" ("The Pearl Fishers"), opera in three acts, text by C. Cormon and Michel Carré, was produced for the first time at the Théâtre Lyrique, Paris, September 30, 1863. It had been planned to give the first representation of the opera September 14, but the illness of Mlle. Léontine de Maësen, who was to create the part of Leila, caused a postponement. The success of the opera was, if not phenomenally large, sufficiently great to satisfy Bizet. It ran for eighteen performances, and then disappeared from the bills of the theatre.

The story of "The Pearl Fishers" concerns the virgin, Leila, who is charged by the Cingalese to station herself upon a high rock and pray for the safety of the pearl fishers. Leila has taken oath to allow no man to approach her during her term of service; but two fishermen—Zurga and Nadir—climb the rock, and Nadir tells Leila of his love, and she gives her heart to him. The two men are discovered, captured, and condemned to death, but Zurga assists Leila and Nadir to escape, he himself being killed by the infuriated populace.

The cavatina "Me voilà seule dans le nuit" is sung by Leila at the beginning of the second act as, in a ruined temple overlooking the starlit sea, she is to spend the night praying for Brahma's protection for the fisherman. The following is an English translation of the French text:—

RECITATIVE: Alone in the night!

Alone in this solitary place, where silence reigns,
With fear I tremble, and sleep flees from me;
But he is there—my heart divines his presence!

AIR: As in other days, in the sombre night,
Hidden in thick foliage

He watches near me, in the shadows.

I sleep then and awake in peace.

He watches near me, in the shadows,

As in other days.

'Tis he whom my eyes have discovered;

He who brought comfort to my soul.

O happiness! O joy unlooked for!

He has returned to see me once again!

O happiness! He has come; he is there!

Near to me, as in other days, in the sombre night, etc.

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SYMPHONY HALL

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* * *

Wagner's purpose was to portray in music a soul "awearied of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Liszt wished a second middle part "or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too heavy there and—forgive my opinion—the motive in F is not satisfactory. It wants grace in a certain sense. . . . If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid." Wagner answered (November 9, 1852): "You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation.

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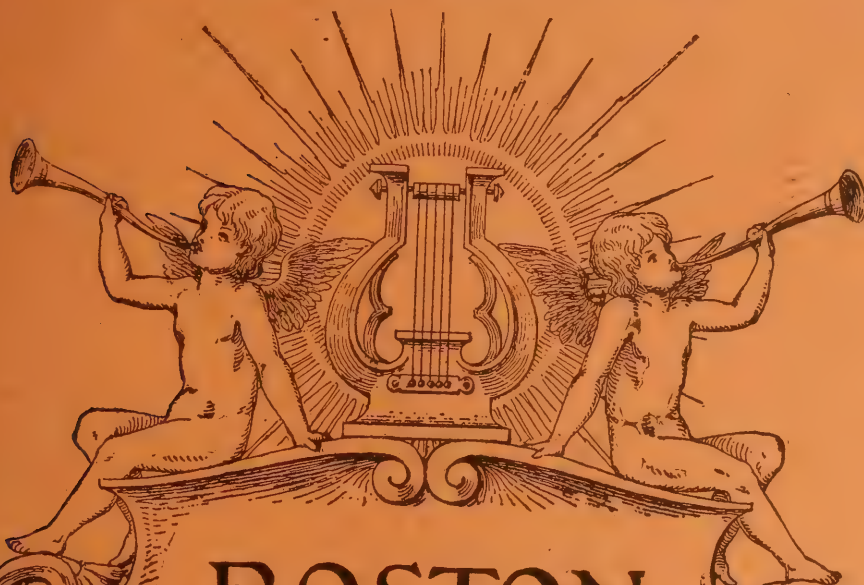
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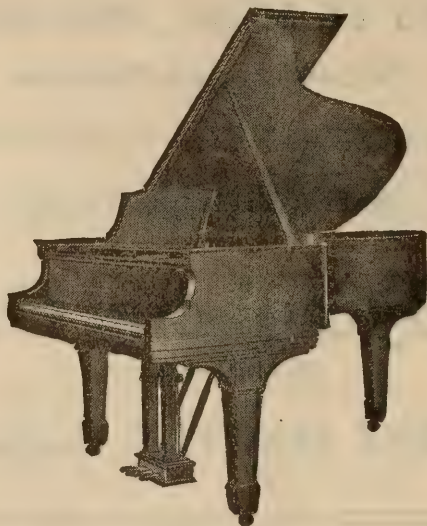
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MONDAY EVENING, MARCH 14

AT 8.15

PROGRAMME

Brahms Symphony No. 2 in D major, Op. 73
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

Liszt Symphonic Poem No. 4, "Orpheus"


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I. Allegro.
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SYMPHONY No. 2, IN D MAJOR, OP. 73 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second perform-

* Reimann, in his *Life of Brahms*, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "*Brahms*" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous music journals, as the *Signale*, say December 20, 1877.

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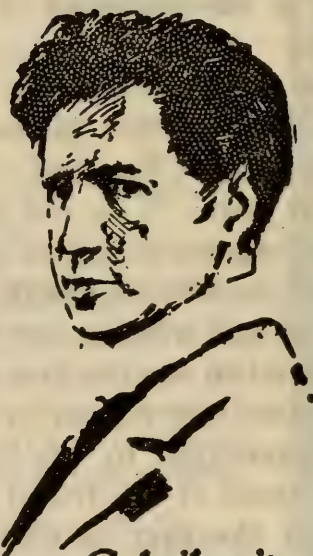
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From the Public Ledger

March 8, 1917.

"Those who heard Ossip Gabrilowitsch play Chopin at the Academy yesterday evidently felt that the music more nearly resembled a service of prayer in a temple than the conventional pattern of a concert . . . that deftly applied the tonal pigment in sweeping strokes, as soft as they were sweeping.

"The ascending scales outpoured proved that, despite a physical law, fluidity can run uphill. The instrument ceased to be an instrument of percussion and merciless hailstone articulation. Not once during the afternoon did there come from the lower octaves of the piano that leonine yammer of resentment that means the piano has been punished to a white heat of madness, where sounds are indistinguishable for mere noise.



Ossip Gabrilowitsch

The above praise was given without premeditation by the Ledger critic and refers to the piano Gabrilowitsch uses.

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ance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—i.e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the

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character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

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Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John S. Dwight probably voiced the opinion prevailing at the time when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was composed in 1854 and published in 1856. The thought of composing it came to Liszt while he was conducting rehearsals of Gluck's "Orpheus" for performance at the Weimar Opera House. The symphonic poem was first played at Weimar, February 16, 1854, as a prelude to Gluck's opera. The theatre bill of that performance says, . . . "with orchestral prelude and ending, music by Fr. Liszt." Nothing is now known, it appears, about the character of this "ending."

The symphonic poem, No. 3, "The Preludes," was also composed in 1854, and "Hungaria," No. 9 (sketched and completed in 1846-48), was revised.

Liszt's preface to the full score of "Orpheus" is as follows:—

"One day I had to conduct Gluck's 'Orpheus.' During the rehearsals it was well-nigh impossible for me to refrain from abstracting my imagination from the point of view—touching and sublime in its simplicity—from which the great master had considered his subject, to travel in thought back to that Orpheus whose name soars so majestically and harmoniously over the most poetic of Greek myths.

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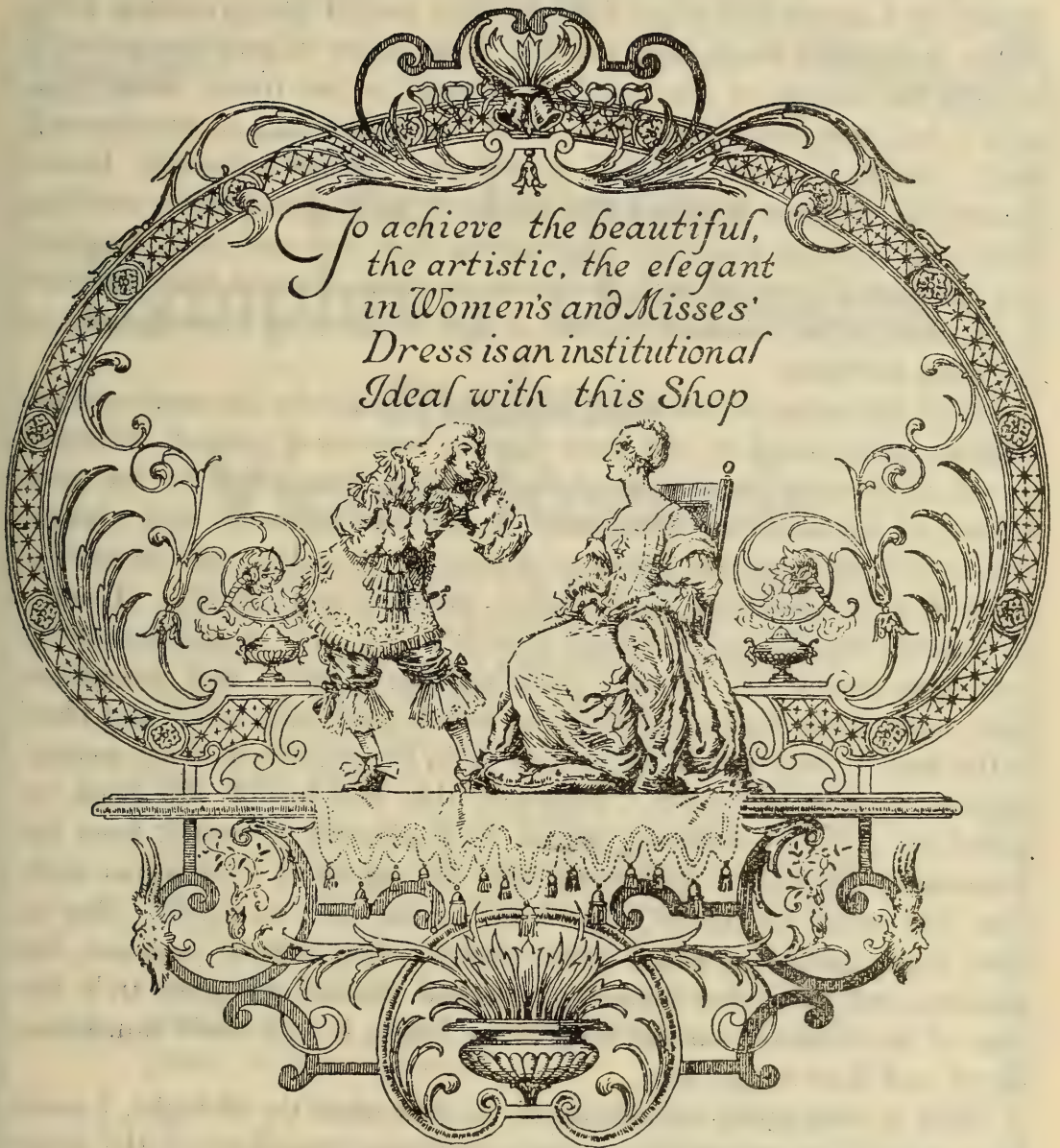
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I saw again, in my mind's eye, an Etruscan vase in the Louvre, representing the first poet-musician, draped in a starry robe, his brow encircled by a mystically royal fillet, his lips parted and breathing forth divine words and songs, and his fine, long, taper fingers energetically striking the strings of his lyre.* I thought to see round about him, as if I had seen him in the flesh, wild beasts listening in ravishment; man's brutal instincts quelled to silence; stones softening; hearts harder still, perhaps, bedewed with a miserly and burning tear; warbling birds and babbling waterfalls interrupting their own melodies; laughter and pleasures listening with reverence to those accents that revealed to Humanity the beneficent power of art, its glorious illumination, its civilizing harmony.

"With the purest of morals preached to it, taught by the most sublime dogmas, enlightened by the most shining beacons of science, informed by the philosophic reasonings of the intellect, surrounded by the most refined of civilizations, Humanity to-day, as formerly and always, preserves in its breast its instincts of ferocity, brutality, and sensuality, which it is the mission of art to soften, sweeten, and ennoble. To-day, as formerly and always, Orpheus, that is to say, Art, should spread his melodious waves, his chords vibrating, like a sweet and irresistible light, over those conflicting elements which rend each other and bleed in the soul of every one of us, as they do in the entrails of every society. Orpheus bewails Eurydice,—Eurydice, that emblem of the Ideal engulfed by evil and suffering, whom he is allowed to snatch from the monsters of Erebus, to lead forth from the depths of Cimmerian darkness, but whom he cannot, alas! keep for his own on earth. May at least those barbarous times never return, when furious passions, like drunken and unbridled mænads, revenged themselves upon art's disdain of their coarse, sensual delights by felling it with their murderous thyrsi and their stupid fury.

"Had it been given me completely to formulate my thought, I could have wished to render the serenely civilizing character of the songs that radiate from every work of art; their gentle energy, their august empery, their sonority that fills the soul with noble ecstasy, their undulation, soft as breezes from Elysium, their gradual uprising like clouds

* Compare with this description Plate XL in Joseph Spence's "Polymetis" (London, 1747): "There is not any of the happy spirits, represented in this picture, that we know by name; except Orpheus. He appears in a long dress, falling down to his feet; that robe of dignity, which was given to musicians in the first ages of the world, in honor of their high character: which in those days comprehended not only the science of music, but that of poetry, moral philosophy, and legislature. The giving rules for life to particulars, or laws to any nation, is too apt to carry a severe air with it; and to deter people from what you would have them follow: the wise men therefore of those days united the two arts of music and poetry, to that of instructing mankind: and, by that means, softened the severity of their instructions; and insinuated them into the hearts, as well as the minds, of their rough hearers. You have seen Orpheus before, in some other of my drawings, taming the monsters of the infernal world, with his voice and lyre; as he did the rough Thracians, in our world, by the united arts of pleasing and instructing, that he was so great a master of."

Spence quotes Virgil (*Æn.* VI., 645 *et seq.*) with reference to the costume of Orpheus:—

Nec non Threicius longa cum veste sacerdos
Obloquitur numeris septem discrimina vocum,
Jamque eadem digitis, jam pectine pulsat eburno."—Ed.

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of incense, their diaphanous and azure ether enveloping the world and the whole universe as with an atmosphere, as with a transparent garment of ineffable and mysterious Harmony."

This preface was written by Liszt in French. A German translation by Peter Cornelius is printed on a fly-leaf of the score. The translation into English printed above was made probably by Mr. William Foster Apthorp.

"Orpheus" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, two harps, and strings.

Hans von Bülow, in a letter to Liszt from Berlin, dated December 28, 1858, wrote concerning the choice of a symphonic poem by Liszt for an orchestral concert that he purposed to give: "If two harps were not indispensable, I should choose it with 'Prometheus.' But I should find myself put at once into a cruel embarrassment by the opera, and 'Prometheus' alone, my favorite, would be much too rough for the Berlin public." Liszt answered: "'Orpheus' could be played very well with a single harp, especially if Grimm* would be obliging enough to arrange his harp part and make the best of his admirable talent."

"Orpheus" was not performed at this concert (January 14, 1859, in the Singakademie, Berlin). Liszt's "Die Ideale" was chosen, and there was fierce hissing at the end, with moderate applause, whereupon von Bülow addressed the audience as follows: "I beg that the hissers will leave the hall. It is not the custom to hiss here." Then he turned round to conduct the orchestra for Elisabeth's prayer from "Tannhäuser," sung by Mrs. von Milde. The Princess of Prussia left her box, for it was nine o'clock, the time when she received and had tea. The audience was much excited, but there was no explosion. "Kroll," wrote Franziska von Bülow, "nearly fainted—for what Hans did was unheard of and inadmissible, but Hans was happy."

This symphonic poem was performed in New York at a concert of the Philharmonic Society of that city as early as April 26, 1862.

* * *

Andante moderato, 2-2. Harp arpeggios are thrown over soft horn tones for a prelude, and then Orpheus sings of the might of his art. *Un poco più di moto*, C major, horns and first violoncello. The song of Orpheus becomes more intimate in its appeal,—Lento, 4-4, English horn, oboe. The passage ends in C-sharp minor, and a short phrase is given to the first violin. Some hear, in this phrase, a call, "Eurydice!" These themes are used alternately until there is a climax with the entrance of the first and solemn Orpheus theme fortissimo. A basso

* Carl Constant Louis Grimm, royal chamber musician and harpist, was born at Berlin, February 17, 1821. A pupil of Buschius, he came before the public as a virtuoso in 1837, and was appointed first harpist of the Berlin Royal Opera Orchestra in 1844. Later he met Parish-Alvars in Leipsic, and was much influenced in his performance by him. He died on May 28, 1882.

continuo appears in violoncellos and double-basses; the Orpheus song is again intoned in all its majesty. There is a hush; the Eurydice theme is heard. The "mystical end" is brought by an alternate use of strings and wood-wind instruments in the Orpheus song.

CONCERTO IN G MAJOR FOR PIANOFORTE AND ORCHESTRA (K. 453)

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was composed at Vienna. The autograph score, which in 1860 was owned by August André at Offenbach, bears this title: "di Wolfgango Amadeo Mozart Vienna li 12 d'Aprile, 1784 per la Sgra. Barbara Ployer." This Barbara Ployer was a daughter of a prominent citizen and a pupil of Mozart's. He wrote to his father on June 9, 1784, that Babette the next day would play this new concerto at a concert at her father's country place at Döbling; that he himself would play the quintet in E-flat major with wind instruments, and with Babette "the great sonata for two pianofortes"—the one in D major composed early in that year. "I shall bring Paesiello, who has been here since May on his return from St. Petersburg, in the carriage, so that he can hear my compositions and my pupil." Mozart also wrote his pianoforte concerto in E-flat major (K. 449) for Miss Ployer. It is dated February 9, 1784.

I. Allegro, G major, 4-4.

II. Andante, C major, 3-4.

III. Allegretto, G major, 2-2.

The accompaniment is scored for flute, two oboes, two bassoons, two horns, and strings.

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List of Works performed at these Concerts during the Season of 1920-1921

- BALAKIREFF**
"Islamey," Oriental Fantasy (orchestrated by Alfredo Casella) III. January 3
- BEETHOVEN**
Overture to "Leonore" No. 3, Op. 72 I. November 1
- BoİTO**
Aria, "L' Altra Notte," from "Mefistofele"
Soloist: FRANCES ALDA II. November 29
- BRAHMS**
Symphony No. 2 in D major, Op. 73 V. March 4
- CHARPENTIER**
Air, "Depuis le jour," from "Louise"
Soloist: HULDA LASHANSKA IV. January 31
- DAVID**
Air, "Charmant Oiseau," from "The Pearl of Brazil"
Soloist: MABEL GARRISON I. November 1
- DVORÁK**
Symphony No. 2 in D minor, Op. 70 IV. January 31
- ENESCO**
Symphony in E-flat major, Op. 13 I. November 1
- FRANCK**
Prelude, Chorale and Fugue (orchestrated by Gabriel Pierné) I. November 1
"Les Djinns," Symphonic Poem for Piano and Orchestra IV. January 31
(Piano solo—E. ROBERT SCHMITZ)
- LISZT**
Symphonic Poem No. 4, "Orpheus" V. March 4
- MENDELSSOHN**
Octette for Strings in E-flat, Op. 20 II. November 29
- MOZART**
Recitative, "Mia Speranza Adorata," and Rondo
Soloist: MABEL GARRISON I. November 1
Aria, "Ah! lo so," from "The Magic Flute"
Soloist: HULDA LASHANSKA IV. Jan. 31
Concerto for Pianoforte and Orchestra in G major
(Köchel No. 453) Soloist: ERNO DOHNÁNYI V. March 4
- PUCCINI**
Aria, "Vissi d'Arte," from "La Tosca"
Soloist: FRANCES ALDA II. November 29
- SAINT-SAËNS**
Pianoforte Concerto No. 5 in F major, Op. 103
Soloist: ALFRED CORTOT III. January 3
- STRAVINSKY**
Orchestral Suite from the Ballet "Petrouchka" II. November 29
Piano—RAYMOND HAVENS
- TSCHAIKOWSKY**
"Manfred" Symphony, Op. 58 (after Byron's Dramatic Poem) III. January 3
- WAGNER**
A Faust Overture IV. January 31
Overture to "Tannhäuser" V. March 4

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the violoncellos is called the "Motive of Contrition," and the persistent violin figure the "Motive Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even

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before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, Got wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

* * *

Wagner's own programme was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts

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assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indelible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still sougns above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and sougning of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

* "Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." "A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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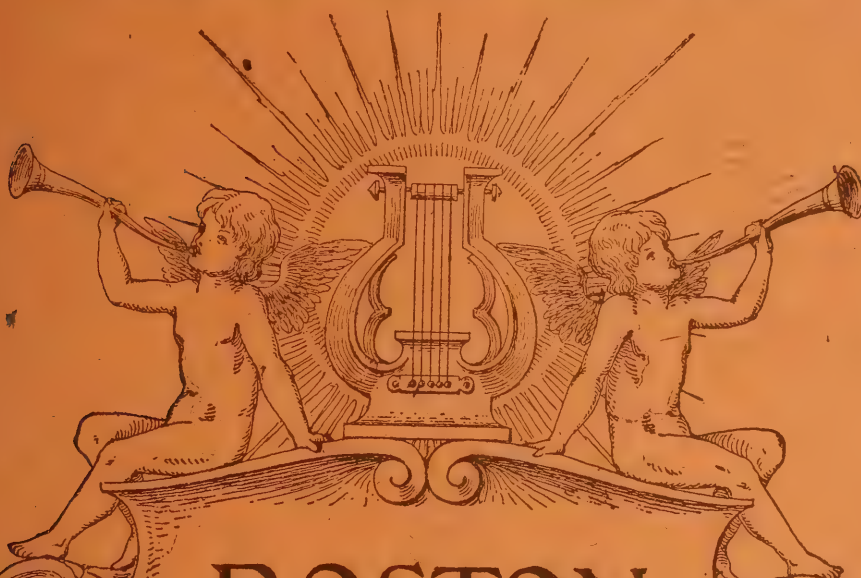
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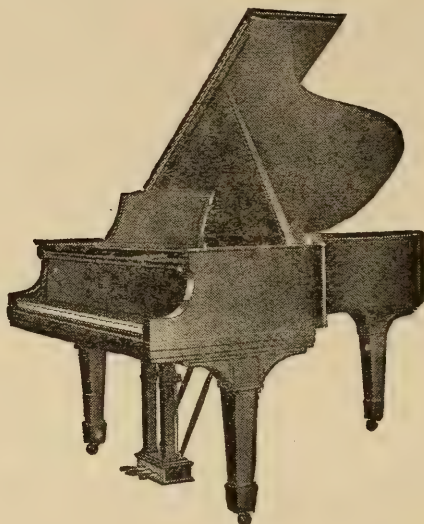
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Owing to the illness of Madame Stanley a change in the programme has been made necessary.

Instead of the arias by Mendelssohn and Tschaikowsky MADAME LOUISE HOMER will sing -

Gluck. "Che Faro" from "Orpheus"

Handel. "Empio" Aria from "Giulo
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Boston Symphony Orchestra

Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

FIRST CONCERT

TUESDAY AFTERNOON, NOVEMBER 2

AT 4.30

PROGRAMME

Berlioz Overture, "Benvenuto Cellini," Op. 23

Beethoven Symphony No. 8, F major, Op. 93

- I. Allegro vivace e con brio.
- II. Allegretto scherzando.
- III. Tempo di menuetto.
- IV. Allegro vivace.

Mendelssohn Aria, "Infelice," Op. 94

Tschaikowsky Letter Scene from "Eugene Oniegin"

Liszt Tasso: Lamento e Trionfo, Symphonic Poem No. 2

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OVERTURE TO THE OPERA "BENVENUTO CELLINI," OP.23.

HECTOR BERLIOZ

(Born at La Côte-Saint-André, December 11, 1803 ; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects works on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a

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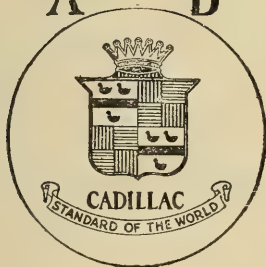
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paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio* will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

* Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzonne, Mme. Bosman.

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SYMPHONY IN F MAJOR, No. 8, Op. 93 . . . LUDWIG VAN BEETHOVEN
(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glögg's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812. As Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Frazensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbestizer* of the familiar anecdote and Ludwig's pet aversion.

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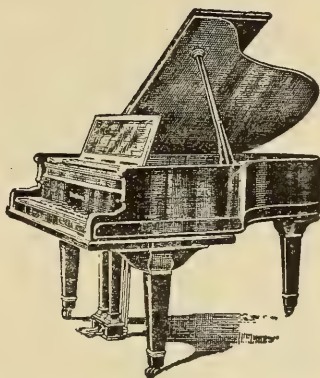
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without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii, pp. 219-222), and drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen

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years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."



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The Philharmonic Society of London passed a resolution on November 5, 1832, asking Mendelssohn to compose for it “a symphony, an overture, and a vocal piece.” The fee offered was one hundred guineas for the exclusive rights of performance during two years. The symphony sent was the “Italian”; the overtures—Mendelssohn sent two—were, perhaps, “Melusina”; certainly the “Trumpet”; the vocal piece was the aria “Infelice,” which originally had a violin obbligato. The aria was sung for the first time at the Philharmonic concert of May 19, 1834. The singer was Mme. Caradori-Allan; the violin was played by Henry Blagrove. Mendelssohn rewrote the aria, and omitted the violin obbligato. The second version is dated Leipsic, January 15, 1843.

The original aria was composed at Düsseldorf, where Mendelssohn had been appointed in 1833 “director of all the public and private musical establishments of the town for a period of three years, with a salary of 600 thalers.” He resigned this position late in 1835.

Infelice! Già dal mio sguardo si dileguò! La mia presenza l'iniquo non sostenne, e pur odiar nol posso ancor! Rammenta al fin i falli, i tortisuoi, risvegli la tua virtù! Scordati l'empio traditore! Amante sventurata! e l'amo pur? Così fallace amore le tue promesse attendi? tu non mai rendi la rapita quiete? Queste son le speranze, e l'ore liete!

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Ah, ritorna, età felice
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quando a me fù fido ancor.
Ah, se volgo gli occhi intorno,
mi rammento sempre il giorno,
che ricevi la sua fè:
quel tenero arboscello,
quel limpido ruscello
parla mi del suo amor.
Invan, invano!
non v'è contento
senza tormento nell' amor!
E pur la memoria
dei giorni d' amore
l'amaro dolore
può sol consolar.

I, unfortunate! He has forsaken me now indeed! He dared no longer return to brave my presence, yet in my heart I cannot hate him even now! Remember his misdeeds, the wrongs he's done thee, awaken thy sleeping pride? Banish from mind the ungrateful traitor! A lover true no longer! and still beloved? It is so thy word thou keepest, love, thou beguiler ever? restorest never peace to hearts thou dost ravish? What fair hopes did I cherish, what fondness lavish!

Ah, return, ye blissful moments,
When, beside my love abiding,
In his loyalty confiding,
Naught I knew of doubt or pain.

Ah, whatever melts my vision,
Calls to mind that hour Elysian,
When I hearken'd to his vows.

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Save when tormented by love's smart!
Yet only fond mem'ries
Of days ere love did languish
Can lessen the anguish
That dwells in my heart.

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* * *

Maria Caterina Rosalbina Caradori-Allan (1800-65) was the daughter of an Alsatian, Baron de Munck. Born at Milan, she was educated musically by her mother, of Russian extraction, whose family name was Caradori. Obligated to earn her living, Mlle. Caradori took to the stage. She made her début at the King's Theatre, London, as Cherubino, on January 12, 1822. For many years she was famous for the sweetness of her voice, her purity of intonation and style, her personal beauty, but she shone on the concert stage rather than in opera, for she had little dramatic ability. She was the first soprano in England to sing in Beethoven's Ninth Symphony and Mendelssohn's "Elijah." She was in the United States from the fall of 1837 to the middle of July, 1839. Her first appearance was as Rosina in "The Barber of Seville," at the Park Theatre, New York, on September 30, 1837, and she also appeared there as Amina, Cinderella, and Rosetta. Her first appearance in Philadelphia was as Rosina, on February 12, 1838.

TATIANA'S LETTER SCENE FROM THE OPERA "EUGENE ONIEGIN," ACT I., No. 9. PETER ILYITCH TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

"Eugene Oniegin," lyric scenes, in three acts and seven scenes, was composed in 1877-78. The Letter Scene was completed on June 18, 1877. The first performance of the opera took place on March 29, 1879, by students of the Moscow Conservatory, in the small theatre. The first performance in the Moscow Opera House was on January 23, 1881.

The libretto was arranged by the composer and K. S. Shilovsky from Poushkin's poetical romance (1833); but the idea of the opera originated with the singer Madame E. A. Lavrovsky.

Oniegin, a blasé dandy from Petrograd, visits Lensky in the country and through him meets Tatiana and her sister. Tatiana, a sentimental, unsophisticated young woman, falls at once in love

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with Oniegin. In the second scene, sitting in her moonlit chamber, after her nurse has left her, Tatiana, wondering how Oniegin can guess her secret, resolves in her innocence to write him a love-letter. She thus pours out her soul. The nurse hesitates about giving the letter to Oniegin, but at last consents.

The opera in concert form was performed at New York on February 1 and 2, 1908, by the Oratorio Society of New York, with the New York Symphony Society, in Carnegie Hall. Walter Damrosch conducted. The part of Tatiana was taken by Mary Hissem de Moss; that of Oniegin by Emilio de Gogorza.

The first performance of the work, as an opera, in the United States, was in Italian and at the Metropolitan Opera House, March 24, 1920. Larina, Flora Perini; Tatiana, Claudia Muzio; Olga, Frances Ingram; Filipjevna, Kathleen Howard; Oniegin, Giuseppe de Luca; Lenski, Giovanni Martinelli; Prince Gremin, Adamo Didur; Triquet, Angelo Bada; Zaretski, Milo Picco; A Captain, Louis d'Angelo; Guillot, Adam Lellmann. Arthur Bodanzky conducted.

It is said that in 1914 Medvedieff's Opera Company performed three scenes of the opera at the Star Casino in New York.

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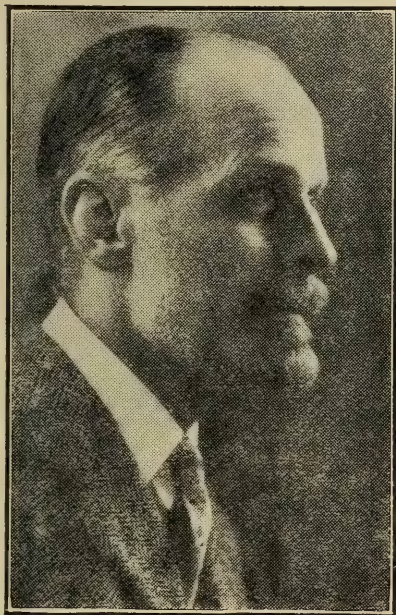
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SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron

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for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"*'Lamento e Trionfo,'*—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring

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by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

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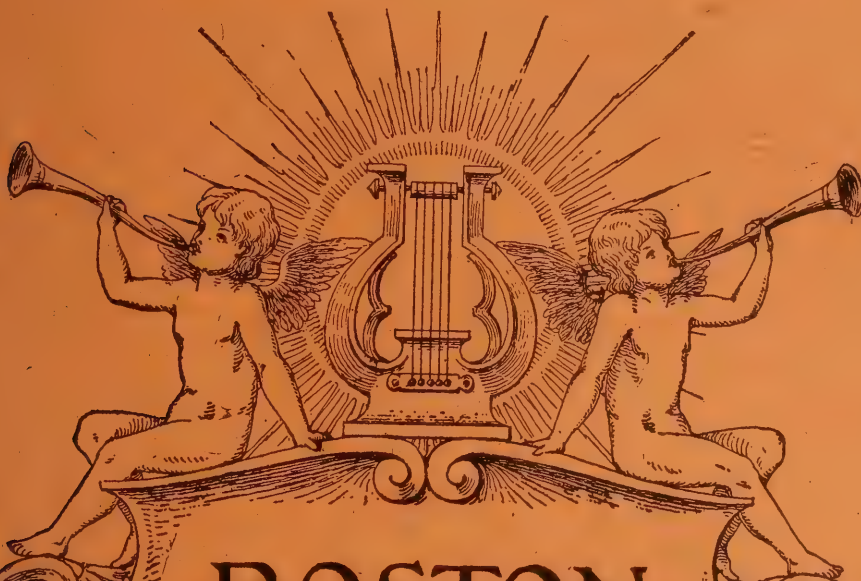
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Boston Symphony Orchestra
INCORPORATED
PIERRE MONTEUX, Conductor

Programme of the
SECOND MATINEE

TUESDAY AFTERNOON, NOVEMBER 30, at 4.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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PIERRE MONTEUX, Conductor

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TUESDAY AFTERNOON, NOVEMBER 30

AT 4.30

PROGRAMME

Mozart Symphony in C major (Köchel No. 425)

- I. Adagio; Allegro spiritoso.
 - II. Poco Adagio.
 - III. Menuetto.
 - IV. Presto.
-

Lekeu Symphonic Fantasia on Two Folk-songs of Anjou

Boïto Marguerite's Prison Song, "L' Altra Notte," from
"Mefistofele," Act III

Puccini Prayer, "Vissi d'Arte," from "Tosca," Act II

Beethoven Overture to "Leonore" No. 3, Op. 72

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SYMPHONY IN C MAJOR (K. 425) . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This symphony is numbered 6 in Breitkopf and Härtel's first edition of the score; 5 in the four-hand pianoforte arrangement by Jules André; 44 in the index of Köchel's catalogue; it is also numbered 36.

The date of composition is given by Köchel as November 3, 1783. Otto Jahn wrote: "A second symphony was written by Mozart in great haste on his journey through Linz in November, 1783; it was apparently that in C major (425 K.), which, with another short symphony in G major (444 K.) bears traces of Haydn's influence, direct and indirect. Several years lie between these symphonies and the next in D major (504 K.)." This last-named symphony was composed at Prague in December, 1786, and is without a minuet.

Köchel has this note: "According to H. F. Niemceczek, it [the symphony in C major] was dedicated by Mozart to a Count von Thun: this may be looked upon as decisive that this symphony is the one composed in Linz, as Mozart was very kindly taken up by Count Thun, and the dedication of his symphony, written in Thun's house, is accordingly natural." Niemceczek is the only authority for this dedication: the autograph score has disappeared.

This young Count Thun was the brother of the Count Thun in Vienna. Mozart wrote to his father from Linz on October 31, 1783, describing his journey; how at Lambach he had attended mass and accompanied the *Agnus Dei* on the organ; and also played on a clavichord and the organ for the prelate. At Ebersberg he met the young Count Thun, who told him that his father had been awaiting him for a fortnight and that when Mozart arrived at Linz he should stay with him. Mozart told him he would first go to an inn, but when he arrived at the gate of

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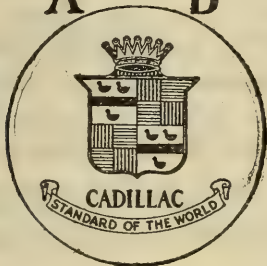
Linz, there was a lackey to take him and his wife to the Count's. "I cannot say enough how we are overwhelmed with courtesies at this house. As on November 4th I shall go to a concert at the theatre and because I do not have a single symphony with me, I am writing at breakneck speed a new one which must be ready for it."

Jahn discusses at length the question whether this symphony was the one in C major played to-day. He admits that the one in C major must have been written before 1784; that from its nature it should be put in the Vienna period of Mozart's activity. He also admits that there is ground for thinking that André was right in thinking the Linz symphony was one in G major—one without a minuet, but with an introduction Adagio maestoso—to the first Allegro.

During this sojourn at Linz, Mozart drew an "Ecce Homo" for his wife and wrote on the sheet: "dessiné par W. A. Mozart, Linz ce 13 Nov. 1783, dédié à Mme. Mozart son é'pouse." He wrote this, as he said in a letter to Härtel, to show "that he had a talent for this also."

The last performance of this symphony at a concert of the Boston Symphony Orchestra in Boston was on March 17, 1900. The programme also included: Beethoven's Pianoforte Concerto No. 4 with cadenzas by Dohnányi (Mr. Dohnányi, pianist); Strauss's "Thus Spake Zarathustra," and Weber's overture to "Oberon." Mr. Gericke conducted.

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The first performance in Boston was by the Harvard Musical Association on November 23, 1871; a second was on January 9, 1873. The Boston Symphony Orchestra performed the symphony on November 18, 1882.

The symphony is scored for two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

It opens with a short Introduction, Adagio, C major, 3-4 time. Michel Brenet (Marie Bobillier) in "Histoire de la Symphonie à orchestre" (Paris, 1882) calls attention to the fact that in this symphony Mozart for the first time wrote an Introduction for his first Allegro: "no longer the inevitable march as in the first movements of a Serenade, but an Adagio in 3-4 such as Mozart had heard in Haydn's symphonies with which his sojourn in Vienna had better acquainted him." Mozart had already written forty-three symphonies. In 1783 he was twenty-seven years old.

The main body of the Allegro, Allegro spiritoso in C major, 4-4 time, begins with the first theme piano in the strings. The forte antithesis in the full orchestra leads to a subsidiary of passage work. The quieter second theme is in G major. The free fantasia is short, consisting chiefly of passage-work. The recapitulation is regular, and there is a longer coda than was customary with Mozart.

The second movement, Poco adagio, F major, 6-8 time, is in the sonata form. The first theme given out by the strings is developed by fuller orchestra. A short subsidiary in C major leads to the second theme, a flowing cantilena (first violins) in C major and C minor. The free fantasia is rather elaborate.

The third movement, Menuetto, C major, is in the simplest minuet form. The trio is in the tonic.

The fourth movement, Presto, C major, 2-4 time, has three distinct parts. Two themes in C major are followed by extendedly developed themes in G major, after which the first theme returns. "Some of these themes," said Mr. Apthorp, "might be taken as subsidiary to others by those anxious to preserve the symphonic nomenclature; but it is nearer to the fact to call this first part of the movement—

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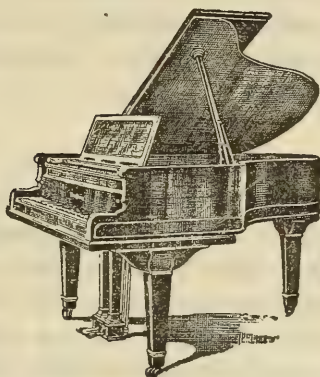
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like that of the first movement in Beethoven's Ninth Symphony—a mere succession of several different themes, each of which has its own character, but reflecting little of the usual relations of first, second, and conclusion theme." The free fantasia consists chiefly of transitional passage-work. There is a short coda.

* * *

Sir Charles Stanford in "A History of Music" by Stanford and Forsyth (New York, 1916) has this to say about Mozart:—

"It is a curious commentary on the subtle character of Mozart's creations that almost every music lover only reaches the point of adequate appreciation of his work, when his judgment has become matured. When one is a child, he speaks as a child; but when one is old, he puts away childish things, or rather, what we once imagined to be childish turns out to be nature. His simplicity of expression is so perfect that it gains with repetition. It is not the simplicity of a superficial or vapid mind, but the natural expression of a highly trained and deeply sensitive one. The harmonic effects are never calculated even when they are most surprising, as in the Introduction to the C major Quartet, or the slow movement of that in E-flat. The ingenuity of his canonic devices is so concealed that an ignoramus can appreciate the music for itself without any idea of the complexity within. He wrote perfectly for the orchestra, but no less so for the human voice, and never crushed the latter with the former. He reached a point in symphonic work, with his last four works in that form, which has never been excelled within its own limits, although Beethoven climbed

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greater and larger heights when he enlarged frontiers which gave his predecessor sufficient room: but any observant eye can see in the E-flat symphony the prototype of the Eroica. The string quartets are unsurpassable for workmanship, for charm, and for perfection of instrumental treatment. The most sympathetic, lovable, generous of composers, he richly deserved the recorded tribute of his brother Freemasons, '*Orpheum vix superavit.*'"

* *

"Mozart did not change the general form of the Haydn symphony: allegro, andante, minuet, finale. He nearly always adopted the plan of the master of Rohrau for his allegros; with him as with the composer of 'The Creation,' the introduction is optional, the four movements are written respectively in the same keys; the minuet has the same cut, but it has a prouder, more modern air; the andante resembles the more serious form of Haydn, but Mozart abandoned (in the symphony at least) the classic variations; and Mozart's andante is often like unto an aria or a German Lied. His finales, like those of Haydn, have not the fixed form of an invariable manner; they often take the form of the rondo, but in a freer way. And in the fugue of the symphony in C major, Mozart gives the model for adapting the austere and virile forms of the seventeenth century to modern harmony and instrumentation."—MICHEL BRENET.



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SYMPHONIC FANTASIA ON TWO FOLK-SONGS OF ANJOU,
GUILLAUME LEKEU

(Born at Heusy near Verviers, Belgium, January 20, 1870; died at Angers,
January 21, 1894.)

This Fantasia, composed May, 1891–May 28, 1892, and published in 1909, was performed for the first time on October 21, 1893, at Verviers, when the composer conducted. It was played in New York for the first time by the Symphony Society, Walter Damrosch conductor, November 30, 1918.

The score calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, triangle, cymbals, strings.

In the middle of June, 1891, Lekeu competed for the Belgian *prix de Rome* with his cantata "Andromède." He did not receive a single vote for the first prize; he was awarded only the second prize, which he refused. He wrote to Vincent d'Indy, who had advised him to compete: "The cause of my and Roël's downfall is the same old jealousy shown by musical academies toward modern music; but for me the case became more complicated on account of the fact that my whole education was received at Paris and outside of any conservatory."

Lekeu began work on his "Fantasia" before this experience as a competitor and he completed the work shortly before his violin sonata engaged his attention.

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The score of the Fantasia does not contain a programme, but a programme is published in Samazeuilh's transcription for the pianoforte (four hands).

Note de l'auteur.

A la tombée du soir les couples enlacés bondissent et tourbillonnent; c'est le bal de l'"Assemblée" et la danse toujours s'accélère aux crix joyeux des gars, aux rires éperdus des filles rouges de plaisir, pendant qu'éclat, dominant la fête et sa folie, la voix souveraine de l'Eternel Amour. . . .

Vers la plaine, où l'ombre s'approfondit, paisible et mystérieuse, l'Amant a entraîné l'Amante. . . .

Il résiste à la voix aimée qui lui demande de retourner à la danse, et, rieuse, par les champs silencieux, va répétant les rondes toujours plus lointaines; il sait implorer et dire sa tendresse.

Dans le décor d'une nuit d'été lumineuse, étoilée et pleine du parfum de la terre endormie, la scène amoureuse déroule sa passion grandissante, et les amants s'éloignent au frais murmure de la rivière qu'argente le clair de lune.

Note by the Composer.

As night falls, couples embracing gambol and whirl. It is the Assembly Ball, and the dance constantly quickens amid the joyous cries of the youths, and the wild laughter of the girls red with pleasure, while, mastering the festival and its madness, the sovereign voice of Eternal Love breaks forth.

Towards the field, where the shadow deepens, peaceful and mysterious, the Lover has hurried the Beloved.

He resists the loved voice that insists they should go back to the dance, and, laughing, amid the silent fields, repeats the dance tunes, more and more distant; he knows how to implore, to plead his love.

In the setting of a luminous summer night, lighted by stars and odorous with the perfume of the sleeping earth, the love scene unrolls its growing passion, and the lovers wander further and further away, to the murmur of the river which the moonlight silvers.

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ARIA, "L' ALTRA NOTTE," FROM "MEFISTOFELE," ACT III.

ARRIGO BOÏTO

(Born at Padua, February 24, 1842; died at Milan on June 10, 1918.)

This aria is sung by Marguerite in prison. "It is night. A lighted lamp hangs against the wall. She is lying on a heap of straw, her mind wanders."

L' altra notte in fondo al mare
il mio bimbo hanno gittato,
or per farmi delirare
dicon ch' io l' abbia affogato.
L' aura è fredda, il carcer fosco,
e la mesta anima mia
come il passero del bosco
vola, vola, vola,
vola, vola, via. Ah! pietà di me!

Last night in the deep, deep sea
Did they drown my little one—
Now they say, to madden me—
'Twas by myself the deed was done—
I am cold—My cell is dark—
But I let my sad heart stray
Like a swallow in the forest,
Flying, flying, flying,
Flying, flying away.
Ah! have pity on me.

In funereo sopore
è mia madre addormentata
e per colmo dell' orrore dicono ch' io
l' abbia attoscata.
L' aura è fredda, il carcer fosco,
e la mesta anima mia
come il passero del bosco
vola, vola, vola,
vola, vola, via. Ah! pietà di me!

Like one dead at break of day—
Lay my mother without a breath.
Oh! 'twas hard of them to say
It was myself had caused her death—
I am cold—My cell is dark—
But I let my sad heart stray
Like a swallow in the forest
Flying, flying, flying,
Flying, flying away.
Ah! have pity on me.

Andante lento, D minor, 4-4.

"Mefistofele" was produced at La Scala, Milan, March 5, 1868. The chief singers were Mmes. Reboux and Flory and Messrs. Spallazzi and Junca. The opera failed. Boïto, his own librettist, accepted the verdict and revised his work. The new version was produced at the Communal Theatre, Bologna, October 4, 1875. The chief singers were Mme. Borghi-Mamo and Messrs. Campanini and Nannetti. The opera was successful at Bologna; also at La Scala on May 25, 1881.

The first performance in the United States was in English at the Globe Theatre, Boston, November 18, 1880, when the singers were Mmes. Marie Rozé and Annandale; Messrs. Perugini, Conly, and Tilla.

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The play "La Tosca" was written by Victorien Sardou (1831-1908), who produced it in 1887. When Puccini visited Paris to arrange for a production of "La Bohème" he entered into negotiations with Sardou for the use of the play as a basis for an opera. In this form "Tosca" was produced at the Constanzi Theatre at Rome January 14, 1900, with Darclée as Tosca. The first performance in America was at the Metropolitan Opera House, New York, February 4, 1901, with Mme. Ternina, Floria Tosca; Cremonini, Cavaradossi; Scotti, Scarpia. Mancinelli conducted. The aria is in the second act. Scarpia has offered Tosca the life of her lover, Cavaradossi, at the price of her honor.

Vissi d' arte e d' amor, non feci ma
Male ad anima viva'
Con man furtiva quante pene conobbi, alleviai.
Sempre con fe sincera
La mia preghiera
Ai santi tabernacoli salì.
Diedi fiori agli altar, diedi gioielli
Della Madonna al manto,
E diedi il canto
Agli astri, al ciel, che ne rideau più belli,
Nell' ora del dolore
Perchè, Signore,
Perchè me ne rimunerì così?

Love and music, these have I lived for,
Nor ever have harmed a living being.
The poor and distressful, times without number,
By stealth, I have succored . . .
Ever a fervent believer, my humble prayers
Have been offered up sincerely to the saints;

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Ever a fervent believer, on the altar flowers I've laid . . .
 In this, my hour of sorrow and bitter tribulation,
 Oh Heavenly Father, why dost Thou forsake me?
 Jewels I gave to bedeck Our Lady's mantle;
 I gave my songs to the starry hosts
 In tribute to their brightness.
 In this, my hour of grief and bitter tribulation,
 Why, Heavenly Father, why hast Thou forsaken me?
 —English Translation by W. Beatty-Kingston.

OVERTURE TO "LEONORE" No. 3, Op. 72 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer;

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Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister. We quote from the original bill.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him,

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and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^{mo}." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Leonore," Opéra-Comique, Paris, 1798) and Paër ("Leonore," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore"

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No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; * and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

* The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was "well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.

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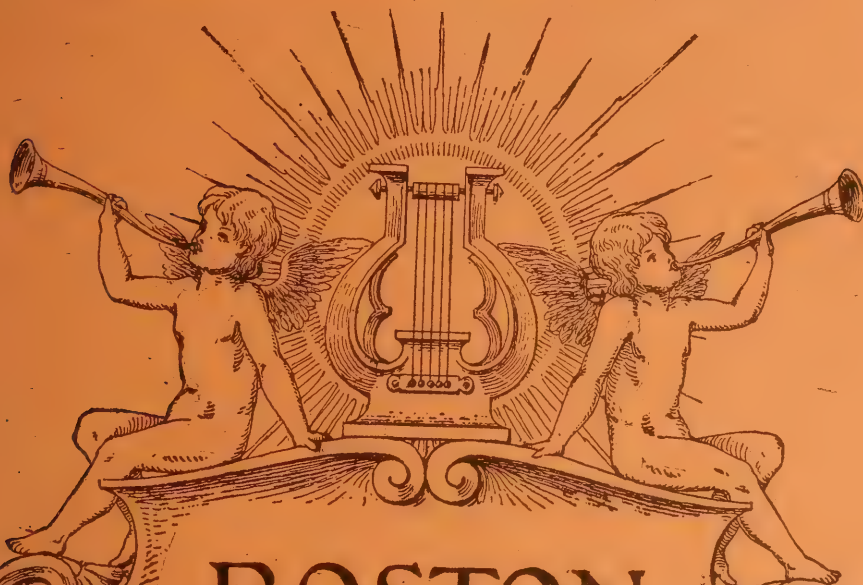
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NOTES BY PHILIP HALE

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AN EARLIER "RESORT" SEASON

The quality or weakness of the human mind which lately in these columns, was denominated "climate cowardice," and which evidences itself in a developing disposition to take flight betimes from the severities of our Northern winter, is resulting in a new prosperity for the Florida resorts. Time was, not so long ago, when this timorousness in the face of blizzards did not appear to develop, in the Northern consciousness, until about the middle of January, and the result was that the Florida hotels did not open until that date. But a change has come over them. The Jacksonville Times-Union says, that this year all of the tourist hotels in Florida that were open in October have been constantly filled, while the big hotels that never opened until late in November or after Christmas are all open now, or nearly all of them, and are well filled, with applications which will run them at capacity until late in the season. The city of Miami, which is keen to pursue any new advantage, has met this tendency by instituting a "palm fete" to be held in that city from Dec. 7 to 11, which will formally inaugurate the tourist season. At a date, therefore, when silence and solitude once prevailed in the Florida resorts, they will this year be humming with activity.

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OVERTURE TO THE OPERA "LE ROI d'Ys" ÉDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, November 21, 1891.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

The overture begins, Andante, 3-4, with a few sustained measures for strings in unison. After a short and plaintive song for the oboe, the clarinet has a tender melody, D major, which has been described as the mother-idea of the strain sung by the returning soldier, Mylio (act i.), "Si le ciel est plein de flammes." A trumpet fanfare ushers in the main body of the overture, Allegro, D minor, 2-2. The strongly rhythmed and fiery opening, which is supposed by some to picture the wild passion of Margared,—the invocation sung by her in act ii. is heard,*—leads to B-flat major, with a new version of the trumpet fanfare. A solemn phrase is begun by wind instruments against tremulous chords for the strings. A still more important section is the violoncello theme, Andantino non troppo, B-flat major, 6-4, taken from Rozenn's air, "En silence pourquoi souffrir?" in her duet with Mar-

* "Lorsque je t'ai vu soudain reparaître."

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gared. There is a return to the opening theme of the allegro, and a reminiscence of the introductory andante leads to an impassioned and brilliant peroration, Mylio's war song.

*
* *

The baritone Manoury sang an aria from "Le Roi d'Ys" at a concert of the Société National in Paris, April 29, 1876, and a duet from the opera was sung by Mme. Lalo and Mme. H. Fuchs at a concert of the same society, March 13, 1880. The libretto had been in his hands for some years. The sketch of the opera was not completed, however, until 1881. In 1886 he made many changes, and at the same time worked on the instrumentation. The opera was completed in 1887, and the manuscript was given to the publisher.

It had been Lalo's wish to produce his work at the Opéra, and Vaucorbeil, even before he was director of the Opéra, had given Lalo great encouragement; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but, when he was chosen director, and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and did not even give him the choice of a scenario. Furthermore, Lalo was obliged to write the music in four months. He accomplished the task, but during the rehearsals he had a paralytic stroke. This ballet, "Namouna," was

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produced at the Opéra, March 6, 1882, with Rita Sangalli as chief dancer.

"Le Roi d'Ys" went a-begging. Carvalho refused to put the opera on the stage, although it was played to him at Gounod's house, with Gounod singing certain passages. But it found a publisher, and Parévey of his own accord asked permission of the composer to produce it at the Opéra-Comique. The first performance was at that theatre, May 7, 1888. The cast was as follows: Mylio, Talazac; Karnac, Bouvet; the King, Cobalet; Saint Corentin, Fournets; Jahel, Bussac; Margared, Miss Deschamps; Rozenn, Miss Simonnet. The opera at once made him famous, although he had already composed many of his best works, orchestral, concertos, and chamber music. He was then sixty-five years old. For this opera he was made an officer of the Legion of Honor. He had received the decoration in 1880. The one hundredth performance of "Le Roi d'Ys" at the Opéra-Comique was celebrated May 24, 1889. (See Elzéard Rougier's pamphlet on the occasion, published in 1890.) Since then the opera has remained in the repertory. In 1905 it was performed four times.

The first performance of the opera in the United States was at New Orleans, January 23, 1890, when the cast was as follows: Mylio, Furst; Karnac, Balleroy; the King, Geoffroy; Saint Corentin, Rossi; Jahel, Butat; Margared, Miss Leavinson; Rozenn, Mrs. Beretta.

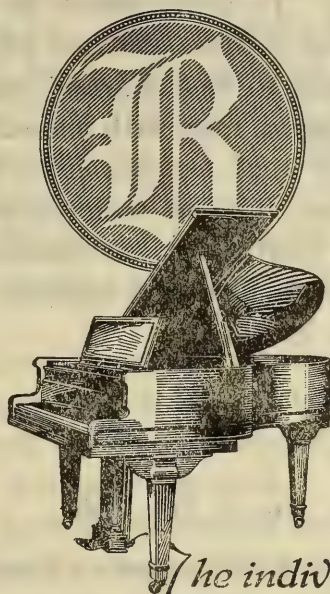
* * *

The libretto of this opera in three acts was written by Edouard Blau (1836-1906), who heard an old legend of Brittany, told to him, it is said, by Jules de la Morandière; but the legend itself was no doubt known to Blau in his childhood. Blau's libretto is a very free treatment of the legend about the submersion of the ancient Armorican city of Is. In Blau's version the king of Is—or Ys, as Blau preferred—had two

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daughters, Margared and Rozenn. They both loved Mylio, a knight who was supposed to die far from home. The king was waging war with a neighbor, Karnac. To bring peace, he gave Karnac the hand of Margared, to her infinite distress. When Mylio, who loved Rozenn, returned, Margared refused to wed Karnac, and he renewed the war. Mylio routed him. Margared, mad with jealousy, plotted with Karnac, and opened the gate that kept the sea from the town. In the confusion Mylio killed Karnac, but the water kept rising until Margared cried out, "It will never stop till it has reached its prey," and threw herself into the flood. Saint Corentin appeared on the surface of the water, and commanded it to recede.

SYMPHONY IN D MINOR, No. 4, Op. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6,

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1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di



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The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones

of this symphony were awakened, Joseph Joachim was still a little fellow*; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last move-

* In the year 1841, when the symphony was composed, Joachim was ten years old.

† Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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ment." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.* It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

CONCERTO IN F MAJOR, No. 5, FOR PIANOFORTE AND ORCHESTRA,
OP. 103 CAMILLE SAINT-SAËNS.

(Born at Paris, October 9, 1835; living at Paris.)

On May 6, 1846, Camille Saint-Saëns, described by the contemporaneous newspapers as "*le petit Saint-Saëns*," gave his first concert in a public hall, Pleyel's, in Paris. His mother in April of the same year had invited guests to her house to hear him play with his teacher, Stamaty,† a sonata for four hands by Mozart, a concerto by Bach, Beethoven's Concerto in C minor, and pieces by Bach.

The fiftieth anniversary of this first public concert was celebrated at the Salle Pleyel, Paris, June 2, 1896.‡ The programme was as follows: Overture to "The Marriage of Figaro" (played at the concert of 1846); Saint-Saëns's Concerto No. 5, played by the composer (first time); Introduction to second act of Saint-Saëns's "Phryné"; Romance for flute, played by Paul Taffanel, who conducted the orchestra at this concert; Second Sonata for piano and violin, Op. 102 (first time), played by Saint-Saëns and Sarasate; a Transcription of the Death of Thaïs (from Massenet's "Thaïs"), played by the transcriber, Saint-Saëns; and Mozart's Pianoforte Concerto in B-flat major, played by Saint-Saëns, who had played it at the concert in 1846.

The concerto was played by Louis Diémer, to whom it is dedicated, at a Conservatory Concert in Paris, November 29, 1896.

*"The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

† Camille Marie Stamaty was born at Rome, March 25, 1811; he died at Paris, April 19, 1870. Highly educated and destined for the diplomatic service, he did not enter on the career of a musician until 1831. He made his début, a pupil of Kalkbrenner, at Paris in 1835, and played a concerto of his own composition. He was much esteemed as pianist and teacher. His most famous pupils were Saint-Saëns and Gottschalk.

‡ For an interesting and illustrated account of this jubilee see the pamphlet published by Librairies-Imprimeries Réunies (Paris, 1896).

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The first performance in the United States was at New York, March 7, 1898, Raoul Pugno pianist, with Theodore Thomas's orchestra.

The concerto was composed in Egypt early in 1896. It is in three movements.

I. Allegro animato, F major, 3-4.

II. Andante, D minor, 3-4. The movement is Oriental and rhapsodic. Saint-Saëns wrote to a friend: "The second movement is a sort of journey in the East, which goes in the episode in F-sharp major to the extreme East. The section in G major is a Nubian love-song which I heard sung by boatmen on the Nile when I went down the stream in a dahabeeyah."

III. Molto allegro, F major, 2-4.

"ISLAMEY," AN ORIENTAL FANTASIE FOR THE PIANOFORTE: ORCHESTRATED BY ALFREDO CASELLA . MILY ALEXEJEVITCH BALAKIREFF

(Balakireff, born at Nishnij-Novgorod on January 2, 1837; died at Petrograd, June 24, 1910. Casella, born at Turin, Italy, on July 25, 1883; now living at Rome.)

"Islamey" was inspired by Balakireff's travels in the Caucasus. It is said that the three themes are Georgian, though one is "quite Arabian." The piece, dedicated to Nicholas Rubinstein, was published in 1868 or 1869. The statement has been made that Liszt delighted in performing it and taught it to many of his pupils. This is undoubtedly true, but it is a curious fact that in his voluminous correspondence of nine volumes, he does not mention the Fantasie by name. In a letter to Balakireff from Weimar, dated

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October 21, 1884, accepting gratefully the dedication to him of the symphonic poem "Thamar," he wrote: "My admiring sympathy for your works is well known. When my young disciples want to please me they play me your compositions and those of your valiant friends. In this intrepid Russian musical phalanx I welcome from my heart masters endowed with a rare vital energy; they suffer in no wise from poverty of ideas—a malady which is widespread in many countries. More and more will their merits be recognized, and their names renowned." For a long time "Islamey" was considered to be deterring by its difficulty.

The first performance of "Islamey" that we find in Boston was by Arthur Friedheim at the fourth of his recitals, on April 29, 1891. The fantasie has since been played here by nearly a dozen pianists, local and visiting. When Mr. Siloti played it on March 12, 1898, the programme announced it as "Islamey (Dance of the Dervishes), Oriental Fantasia." The parenthetical addition was due to Mr. Siloti.

Alfredo Casella made his orchestral transcription in Paris in 1908. The score bears this inscription in French: "This new version of

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'Islamey' is dedicated, in token of admiration and affection, to Alexandre Siloti." * The score calls for these instruments: four flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, clarinetto piccolo, three bassoons, double bassoon, four horns, four trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, snare drum, tambourine, three cymbals, triangle, Glockenspiel, tam-tam, a small bell in A-flat, two harps and strings.

Three themes are freely developed. The first, *Allegro agitato*, D-flat major, 12-16, is introduced at once. A secondary theme, *Un poco meno mosso*, is given to the English horn and four solo violoncellos. The theme of the Trio, *Andantino espressivo*, A major, 6-8, is for the English horn over harmonies for the strings. This theme is continued by solo violoncello and afterwards by solo violon and viola. There is a brilliant Coda, *Presto furioso*, 2-4 time.

* * *

* Siloti, pianist and conductor, a cousin of Mr. Rachmaninoff, was born on his father's estate near Charkow, South Russia, on October 10, 1863. He studied at the Moscow Conservatory under Swereff and Nicholas Rubinstein (1875-81), with Tschaikowsky and Hubert and later with Liszt. In 1880 he played at Moscow most successfully and in 1883 was applauded at the Tonkünstlerversammlung at Leipsic. From 1880 to 1890 he taught at the Moscow Conservatory, living for a time at Frankfurt, Antwerp, and Leipsic. In 1901-02 he conducted the Moscow Philharmonic Symphony concerts, and in 1903-04 he conducted at Petrograd. Until the World War broke out he devoted his attention chiefly to conducting in cities of Russia. His death was reported a year or so ago, but in the fall of 1920 he was giving recitals in London to enthusiastic audiences.

He visited Boston in 1898 and played with the Boston Symphony Orchestra (Tschaikowsky's Concerto in G major, No. 2) on February 5. He gave concerts here on February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel and Schroeder. He played at a Kneisel Quartet concert (Tschaikowsky's Trio) on March 14.

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Casella's father was a violoncellist, a teacher at the Liceo Musicale, Turin; his mother was an excellent pianist; the celebrated violoncellist Alfredo Piatti was his godfather; all the boy's nearest relatives were violoncellists. He began to study the pianoforte when he was four years old, yet as a boy he was so interested in chemistry and electricity that Galileo Ferraris wished him to devote himself to science. On the advice of Martucci he turned at the age of twelve his attention wholly to music. (When he was ten he played in public.) He studied harmony with Cravero. The Parisian pianist Diémer heard him in Paris and in 1896 induced him to enter the Paris Conservatory. Casella took a first prize for pianoforte-playing in 1899; in 1901 as a pupil of Leroux a second prize for harmony. He made further studies in composition with Gabriel Fauré. After he left the Conservatory he gave concerts through Europe, conducted, taught the pianoforte at the Paris Conservatory, was music critic of the *Homme Libre*, wrote for many reviews,—a man of surprising activity, and of late years a composer of singular originality and audacity. In 1916 he went to Rome to teach the pianoforte at the Academia Santa Cecilia. He founded there a Società Nazionale di Musica, which transformed itself into the Società di Musica Moderna. In 1917 and 1918 he organized

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concerts through this society at Rome, Florence, Bologna, Milan, to bring out works of young Italian composers with those of Debussy, Ravel, Fauré, Stravinsky, de Falla, and others. He worked for the young Italians in Paris with concerts in February, 1917, and February, 1918; with chamber concerts in Lyons, Marseilles, Nice, London. His Roman periodical *Ars Nova* is belligerent in propaganda.

Casella's orchestral works have excited hot discussion. The most important are his two symphonies (1905 and 1908-10); the Rhapsody "Italia" and the Suite in C major (1909); "Le Couvent sur l'eau," choregraphic comedy in two acts from which a Suite is drawn (1911-12); "Pagine di guerra," inspired by films of the war, for pianoforte four hands (1915), orchestrated in 1917 with the addition of a fifth "film"; *Elegia eroica* (1917).

Casella is known in Boston by his "Italia" Rhapsody ("Pop" concert on May 24, 1918); the sonata for pianoforte and violoncello (Ruth Deyo and Pablo Casals, May 24, 1918); "Pupazzetti,"* for pianoforte four hands—played on two pianofortes by Guy Maier and Lee Pattison February 21 and November 27, 1920).

* These pieces have been transcribed by Casella for a small orchestra.

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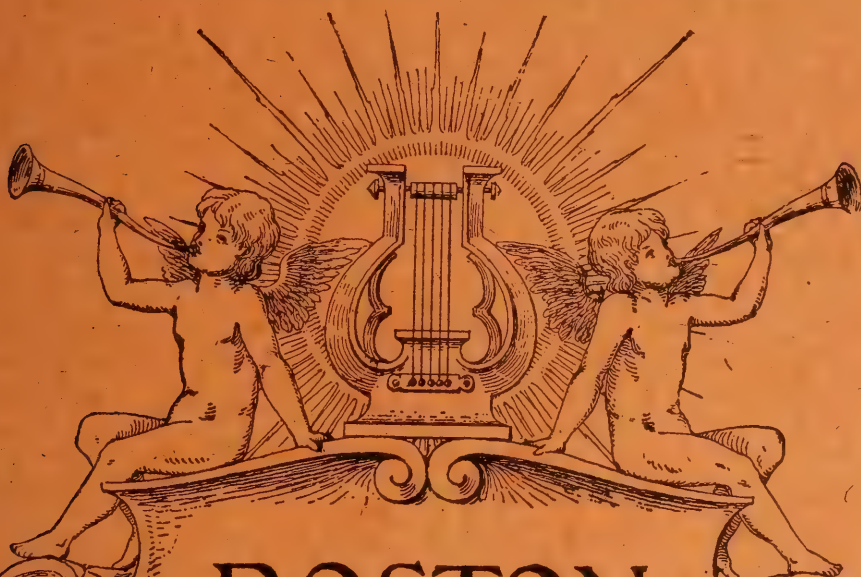
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Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

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TUESDAY AFTERNOON, FEBRUARY 1

AT 4.30

PROGRAMME

Schubert Overture in the Italian Style in C major,
Op. 170

Haydn Symphony in G major, "Military,"
(B. & H. No. 11)

- I. Adagio; Allegro.
- II. Allegretto.
- III. Menuetto; Trio.
- IV. Finale: Presto.

Mozart Aria, "Ah! lo so," from "The Magic Flute"

Charpentier Air, "Depuis le jour," from "Louise"

Roger-Ducasse Suite Française, in D major

- I. Ouverture: Très décidé.
- II. Bourrée; Pas vite et très rythmé.
- III. Recitatif et air: Très déclamé. Plus lent; lentement.
- IV. Menuet vif: Très décidé; Tranquille.

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OVERTURE IN C MAJOR IN THE ITALIAN STYLE, OP. 170.

FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

In 1812 Schubert wrote an overture in D; in September, 1816, one in B-flat major; in May, 1817, one in D major and two "in the Italian style"—one in D major (September, 1817) and one in C major (November, 1817); in 1819 one in E minor.*

Rossini's music became the rage in Vienna in 1817—his "L'In-ganno Felice" and "Tancredi" were produced there late in 1816; "L'Italiana in Algeri," February 1, 1817, and "Ciro in Babilonia" on June 18, 1817. There was a story, which still survives, that Schubert after a performance of "Tancredi" and before supper, irritated by some one praising extravagantly Rossini's overtures, said that he could write then and there an overture in imitation of Rossini's style, to prove how easy it was to compose in that manner. This story led Mr. Henry Frederick Frost in his *Life of Schubert* (1881) to comment on the "strange insensibility of one musical genius towards the art work of another," and he added that the "Italian" overtures of Schubert "cannot be ranged with the best examples of the Sunny South as perfected by Rossini."

The story told about the origin of the two "Italian" overtures is as false as the one to the effect that Beethoven refused to see Rossini when the latter called on him at Vienna in 1822.

Schubert was an ardent admirer of Rossini. According to Spaun, he found "The Barber of Seville" a delightful opera; in a letter to Hüttenbrenner (May 19, 1919) he wrote: "No one can deny Rossini genius.† He said of Rossini: "'Otello' is far better and more

* This overture in E minor was performed in Boston by the Boston Symphony Orchestra on November 24, 1888, and on February 28, 1903.

† See "Franz Schubert," by Richard Heuberger (Berlin, 1902).

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characteristic than 'Tancredi.' His orchestration is often most original, and so is his melody; and except the usual Italian gallo-pades and a few reminiscences of 'Tancredi' there is nothing for objection." "Otello" was produced at Vienna in January, 1819, the month before that in which Schubert's' overture in E minor was composed.

Nor was Schubert influenced by Rossini only in the two overtures. The influence is shown, as Sir George Grove pointed out, in his Sixth Symphony (1818), in two Marches, Op. 121, the Finale to the Quartet in G, Op. 161.

One of Schubert's "Italian" overtures was played at Vienna in 1818. The *Wiener Theater-Zeitung* found it "Wonderfully delicious." Schubert made arrangements of both for the pianoforte, four hands.

This "Italian" Overture in C major was published at Vienna in 1866 as a posthumous work. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, and strings.

The overture has been performed here at concerts of the Boston Symphony Orchestra on December 29, 1883, February 15, 1895,* and November 25, 1899.

* The Programme Book of February 15-16, 1895, states erroneously on the programme page that the overture was then performed for the first time in Boston.

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SYMPHONY IN G MAJOR, "MILITARY" JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809).

This symphony, the last of the so-called "Salomon symphonies," is marked No. 12 in the catalogue of the London Philharmonic Society; No. 11 in the edition of Breitkopf and Härtel; No. 7 in the Peters edition; No. 48 in Sieber's catalogue; No. 53 in the Paris Conservatory Library; No. 5 in Bote and Boch's catalogue; No. 112 in Haydn's; No. 54 in Pohl's; No. 141 in Wotquenne's; No. 37 in Zulikner's.

The name "Military," by which it is generally known, was given to it probably on account of the bass drum, cymbals, and triangle employed in the second movement and the Finale.

The date on the autograph score is 1794. The first performance was in Hanover Square Rooms, London, on May 2, 1794, at Haydn's benefit concert. The concert began at five o'clock. The programme was as follows:

PART I

Grand Symphony (M.S.) *Haydn*

Aria, sung by Mr. FISCHER.

Pianoforte Concerto, played by Mr. DUSSECK.....*Dusseck (sic)*

Scena, sung by Miss PARKE.

PART II

Grand Symphony (M.S.) (Military Symphony).....*Haydn*

Scena, sung by Mr. FISCHER.

Violin Concerto, played by Sig. VIOTTI.....*Viotti*

Aria, sung by Miss PARKE.

Finale *Haydn*

Tickets at half a guinea were obtained at "Dr. Haydn's, No. 1, Bury street, St. James's," and at three other places.

✻

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Maria Hester Parke was the daughter of John Parke, oboist and composer. Born in 1775, she studied with her father and in 1781 played a pianoforte concerto by Schroeter in public. She first

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appeared as a singer at the Gloucester Festival of 1790. She married a Mr. Beardmore and died on August 15, 1822. Among her compositions are eight pianoforte sonatas, a concerto for pianoforte or harpsichord, two sonatas for violin and pianoforte, a set of glees, and songs.

Ludwig Fischer, a bass, born at Mayence on August 18, 1745, studied with the tenor Raaff and sang in Mannheim, Munich, Vienna, Berlin. It is said that he had a sonorous voice of great compass and flexibility; that he was an accomplished actor. He died at Berlin in 1825. There is a eulogistic sketch of his life and career in Carl Freiherr von Ledebur's "Tonkünstler-Lexicon Berlin's." Fischer visited London again in 1798. When he died he left a handsome property. His oldest daughter, Mme. Vernier Fischer, having sung in Berlin and in 1804 a prima donna at Naples, opened a singers' school in Vienna.

Johann Ladislaus Dussek (1761-1812) and Giovanni Battista Viotti (1753-1824) are well-known names.



The first movement begins with an introduction, Adagio, G major, 4-4. It includes a theme that is a variant of the principal theme of the following Allegro (G major, 2-2). The chief theme begins immediately, given out by flute and oboes. The second theme, bright and lively, for strings, is in the dominant.

II. Allegretto, C major, 4-4. There is the full development of a theme march-like in character.

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III. Menuetto: Moderato, G major, 3-4. The Trio is in the tonic.

IV. The Finale: Presto, G major, 6-8. Is in the form of a rondo. "Repetitions of the lively principal theme, and extended developments thereof, fill nearly the whole movement. . . . It is only the frequency with which this theme reappears that entitles the movement to be called a rondo."

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; in the second and fourth movements, bass drum, cymbals, and triangle are added. "The bass-drum part is so written as to indicate that the composer meant the instrument to be played with two sticks—or with one regular bass-drum-stick with padded head, and one simple wooden stick—one for each head of the drum. Mozart followed the same plan in his overture to 'Die Entführung aus dem Serail.' "

* * *

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland—an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus



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This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz,

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Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse * in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

* Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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ILLUSTRATED YEARBOOK

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square Rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three violoncellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London towards the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

"AH! LO SO, PIÙ NON M' AVANZA" ("ACH ICH FÜHL'S, ES IST VERSCHWUNDEN"), from "Il Flauto Magico," Act II., Scene V.

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The scene is a hall in the Temple of Wisdom. Pamina, the Daughter of the Queen of Night, in love with Tamino cannot understand his silence.

Ah! lo so più non m' avanza,
Che lagnarmi ognòr così,
Ho perduta la speranza
Di tornar felice un dì.
Ah! per te se invan degg' io
Pianger sempre e sospirar;
Più pietosa al pianto mio
Tronchi morte il mio penar.

Ach ichühl's, es ist verschwunden,
Ewig hin mein ganzes Glück,
Nimmer kommt ihr Wonnestunden
Meinem Herzen mehr zurück.
Sieh', Tamino, diese Thränen
Fliessen, Trauter, dir allein,
Fühlst du nicht der Liebe Sehnen
So wird Ruh' im Tode sein.

Ah! I feel that my happiness is gone forever, gone the happiness of love. Never will the joyous hours return to my heart. See, Tamino, these tears flowing, beloved, for thee alone: if thou dost not feel love-longing, there is rest for me only in death.

"Die Zauberflöte," libretto by Emanuel Johann Schikaneder (based on Wieland's story "Lulu, or the Enchanted Flute," with the assistance of an actor Gieseke), music by Mozart, was produced at the Auf der Wieden Theatre, Vienna, on September 30, 1791, about two months before the death of Mozart. He conducted the

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Anna Gottlieb was the first Pamina. Born at Vienna in 1774, she took the part of Barberina in the first performance of "Le Nozze di Figaro" (May 1, 1786). Schikaneder then engaged her for his theatre. In 1792 she went as leading singer to the Leopoldstätt Theatre. She took part in the Mozart Festival at Salzburg in 1842; in the Jubilee of 1856 at Vienna; she died soon thereafter.

AIR FROM "LOUISE," ACT III., SCENE 1 . . GUSTAVE CHARPENTIER

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing on the steps, looks at him lovingly.

Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

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"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Riota, Louise; Mme. Deschamp-Jehin, the Mother; Mlle. Tiphaine, Irma.

Marthe Louise Estelle Éliisa Riota, the first Louise in Charpentier's opera, was born at Beaumont-les-Valence, France, February 18, 1878. She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhérie. She made her first appearance in the opera-house as Louise. In 1901 she married and left the stage.

"Louise" was produced in Boston by Mr. Hammerstein's Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.

The opera was performed at the Boston Opera House for the first time on December 18, 1912. The chief singers were Mmes. Edvina, Gay, Barnes; Messrs. Clément and Marcoux. Mr. Caplet conducted.

"Depuis le jour" has been sung at concerts of the Boston Symphony Orchestra in Boston by Alma Gluck, October 7, 1911; Maggie Teyte, January 25, 1913.

Mme. Marie Decca sang this air with pianoforte accompaniment in Steinert Hall on December 11, 1900.

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SUITE FRANÇAISE IN D MAJOR . JEAN JULES AMABLE ROGER-DUCASSE

(Born at Bordeaux, France, on April 18, 1875; now living in Paris.)

This Suite was performed for the first time at a Colonne concert conducted by Gabriel Pierné at the Châtelet, Paris, on February 28, 1909. The first performance in the United States was by the Boston Symphony Orchestra, Mr. Fiedler conductor, at Boston, April 15, 1910. The Suite, dedicated to André Lambinet, and published in 1909, is scored for three flutes (one interchangeable with piccolo), two oboes, oboe d' amore,* English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and the usual strings.

André Lamette said of this Suite, when it was first performed in Paris, that the composer had proposed to himself to synthetize in some way the music of the French school "by crystallizing, if I may use the phrase, the procedures of modern writing, in accumulating them, making them concrete, and reducing them to the smallest volume to form an exceedingly compact whole, one that would be as little confused as follows":—

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II. Bourrée. Pas vite et très rythmé, G major, 4-4.

III. Récitatif et Air. Très déclamé, 3-2. A clarinet has a long recitation accompanied by strings, with addition of horn for three measures. The orchestra enters. There are stormy measures until the air is sung by the oboe d' amore (or, in absence of that instrument, the English horn). Tempo plus lent, A-flat, rhythm of 6-4. The closing section, lentement, F major, 3-4, is at first for strings and based on the opening measures of the air just sung.

IV. Menuet vif. Très décidé, D major, 3-4.

Roger-Ducasse, a pupil of Gabriel Fauré at the Paris Conservatory, was awarded the second grand prix de Rome in 1902. The first prize was awarded to Aimé Kunc, a pupil of Lenepveu. It has been said that Roger-Ducasse is a stepson of Fauré.

Small compositions by Roger-Ducasse were performed in Paris as far back as 1904—Deux Mélodies. His Barcarolle was published in 1907. He first attracted the attention of the public by his "Variations plaisantes sur un thème grave," for harp and orchestra. This composition was produced at a Lamoureux concert, Paris, January 24, 1909. Grandjany was the harpist. Two choruses for children's voices and orchestra, "Aux premières clartés de l'aube,"

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for voices of boys with orchestra and accompanying chorus of female voices and tenors, and "Le Joli Jeu du Furet," were performed at a Lamoureux concert, Paris, March 20, 1910. A version for piano-forte (four hands) of the latter piece was played by the composer and Miss Marguerite Long at a Durand concert, Paris, March 12, 1913. As an orchestral Scherzo the piece was played at a Concert Monteux, Paris, March 15, 1914. It was performed in Chicago by the Chicago Symphony Orchestra, November 26, 1915.

"Sarabande," a symphonic poem composed in 1910 for orchestra and chorus of sopranos, altos, and tenors, was performed at a Colonne concert, Paris, January 22, 1911. Then followed: Prelude for orchestra, produced at a Hasselmann concert, Paris, February 18, 1911; the Petite Suite; Six Preludes for pianoforte, played by Edouard Risler at a Durand concert, Paris, March 5, 1912; String quartet in D minor, Durand concert, March 5, 1912; Three Motets: 1, Regina coeli laetare; 2, Crux fidelis; 3, Alma Redemptoris Mater, Société Musicale, Paris, in March, 1912; Interlude, "Au jardin de Marguerite," excerpt from a symphonic poem for solo voices, chorus and orchestra, in which Faust, grown old, recalls the charm of the garden, Colonne concert, Paris, January 26, 1913.

Prelude to a Ballet, Hasselmann concert, April 20, 1913.

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Nocturne de Printemps for orchestra (Pasdeloup concert, Paris, February 14, 1920); Sonorités for pianoforte (1919); Romance for violoncello and orchestra; Marche Française, symphonic poem.

In September, 1909, Ducasse was appointed inspector of vocal teaching in the elementary schools of Paris. In 1917 he became a member of the committee on performances of the Société Nationale de Musique, having for associates Messrs. Bachelet, Bréville, Hüe, Labey, d'Ollone, Rabaud, Roussel, and Samazeuilh.

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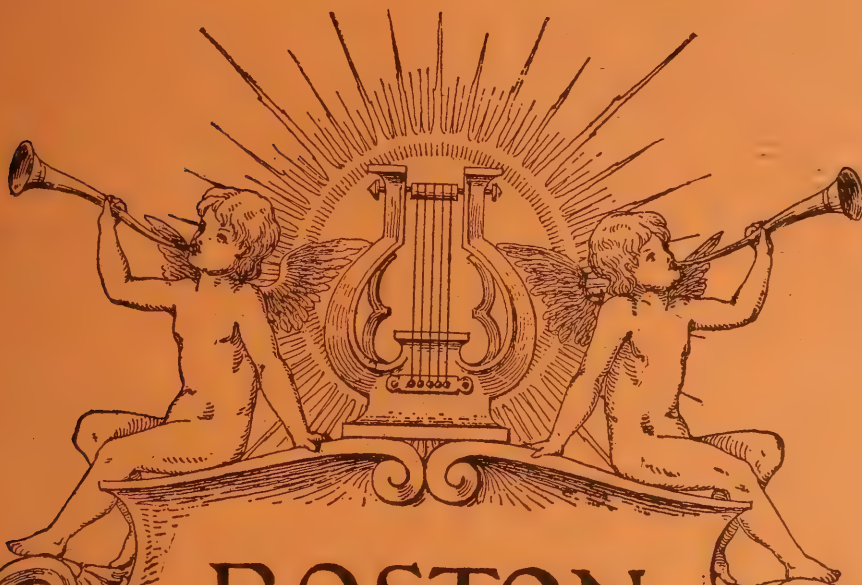
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PROGRAMME

Dvořák Symphony No. 2 in D minor, Op. 70

- I. Allegro maestoso.
- II. Poco adagio.
- III. Scherzo: Vivace; Poco meno mosso.
- IV. Finale; Allegro.

Mozart Concerto for Pianoforte and Orchestra
in G major (Koechel No. 453)

- I. Allegro.
- II. Andante.
- III. Allegretto.

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SYMPHONY No. 2, D MINOR, OP. 70 ANTON DVOŘÁK

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on September 8, 1841; died at Prague on May 1, 1904.)

Dvořák by 1865 had composed two symphonies, one in B-flat major, the other in E minor, in the period of poverty and obscurity. These symphonies do not appear in the list of his works. In 1874 a symphony in E-flat major and a scherzo from a symphony in D minor were performed in Bohemia in 1874. Hanslick says that among compositions forwarded by Dvořák in application for a stipend was "a symphony rather wild and untrammelled, but at the same time so full of talent that Herbeck, a member of the committee, interested himself warmly for it." A pension amounting to about \$250 was awarded Dvořák by the Ministry of Ecclesiastical Affairs and Public Instruction at Vienna in 1874; it was increased the next year. Herbeck died on October 27, 1877; Brahms succeeded him on the committee and befriended Dvořák in every way.

Dvořák wrote to his publisher Simrock in February, 1885, that this symphony in D minor had been occupying him for a long time. He wrote to Simrock on March 25 of that year: "Whatever may happen to the symphony, it is completed, thank God! It will be played in London for the first time April 22, and I am curious as to the result." He wrote after the production that it had "an exceptionally brilliant result." Simrock offered him 3,000 marks and grumbled over the failure of the first symphony, the "Husitzka" overture and the violin concerto to repay him. He asked for more Slavonic dances which would be profitable. Dvořák revised the score of the symphony, cutting out at least forty measures from the slow movement.

The composition of this symphony was due to the directors of the Philharmonic Society of London, who commissioned him to write such a work. He had previously been elected a member of the Society.

The first performance was in St. James's Hall, London, on April 22, 1885. Dvořák conducted. The other pieces on the programme

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(overtures: Spohr's "Faust," Beethoven's "Leonore No. 1," Mozart's "Don Giovanni") were conducted by Arthur Sullivan. Clotilde Kleeberg played Weber's Concertstück for pianoforte; Edward Lloyd sang the Prize Song from "The Mastersingers of Nuremberg" and with Miss Etherington, the duet "How Sweet the Moonlight Sleeps" from Sullivan's "Kenilworth." Dvořák was loudly applauded.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Theodore Thomas conductor, on January 9, 1886.

Reminiscence hunters have found several "Reminders" in the symphony: the horn-call from "The Flying Dutchman," memories of Brahms's song "Immer leiser wird mein Schlummer," and the third movement of Brahms's pianoforte concerto in the first movement; a passage from the love duet in "Lohengrin" and a phrase "Lausch, geliebter" from the love duet in "Tristan and Isolde" in the second movement, but the resemblances are slight. It is easy to find reminiscences: see Jean Hubert's "Des Réminiscences: Quelques Formes Mélodiques" (Paris, 1895).

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings.

I. Allegro maestoso, D minor, 6-8. The first theme is announced immediately and softly by violas and violoncellos over a tonic organ-point (horns, double-basses and kettledrums). The second theme,

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B-flat major, is sung by the wood-wind accompanied by strings. The free fantasia and the final section of the first portion of the movement are hardly distinguishable. In the recapitulation the second theme is in D major. There is an elaborate coda.

II. Poco adagio, F major, 4-4. It opens with a sort of ecclesiastical theme in full harmony for the wood-wind accompanied by the strings pizzicato. The expressive second theme is sung by the first violins and violoncellos. The development is free.

III. Scherzo, vivace, D minor, 6-4. Two themes, one for the wind, the other for the strings, are in juxtaposition, piquantly rhythmical. The Trio, poco meno mosso, G major, is of an idyllic character.

IV. Finale, allegro, D minor, 2-2. Almost all the thematic material is taken from the opening phrase of the first theme given originally to clarinets, horns, and violoncellos. The second theme, A major, is first sung by violoncellos, but before the entrance of this theme, a short staccato motive appears in an episode, E-flat major, and is much used. The minor mode prevails up to the end, although the final chord has the major third. Mr. Apthorp found that a great deal in this movement "reflects, if in a sterner mood, something of von Weber's 'diabolism' in the 'Freischütz.'"

CONCERTO IN G MAJOR FOR PIANOFORTE AND ORCHESTRA (K. 453)

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was composed at Vienna. The autograph score, which in 1860 was owned by August André at Offenbach, bears this title: "di Wolfgango Amadeo Mozart Vienna li 12 d'Aprile, 1784 per la Sgra. Barbara Ployer." This Barbara Ployer was a daughter of a prominent citizen and a pupil of Mozart's. He wrote to his father on June 9, 1784, that Babette the next day would play this

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new concerto at a concert at her father's country place at Döbling; that he himself would play the quintet in E-flat major with wind instruments, and with Babette "the great sonata for two pianofortes"—the one in D major composed early in that year. "I shall bring Paesiello, who has been here since May on his return from St. Petersburg, in the carriage, so that he can hear my compositions and my pupil." Mozart also wrote his pianoforte concerto in E-flat major (K. 449) for Miss Ployer. It is dated February 9, 1784.

I. Allegro, G major, 4-4.

II. Andante, C major, 3-4.

III. Allegretto, G major, 2-2.

The accompaniment is scored for flute, two oboes, two bassoons, two horns, and strings.

ENTR'ACTE.

AT THE CONCERT: A MENTAL CROSS-SECTION

(By Baird Leonard of the *Morning Daily Telegraph*)

That's the worst symphony I ever heard in my life. I don't see how the orchestra can play it and keep their faces straight. I almost wish I hadn't come. And the symbolistic explanation in the pro-

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gramme notes is ridiculous. Still, a sense of humor doesn't go with the musical temperament. We can't have everything.

I hope I can carry that hat ahead of me in my mind until I get home to a pencil and paper. Aline can copy it perfectly. The brim is brought right up in the back and continued as the crown. It's an awfully smart idea. I wonder if it's Tappe.

That number was better. Such a contrast! I feel so uplifted when I listen to great music. It brings the tattered ends of existence right together, somehow. Art is wonderful. I'm definitely convinced by this time that I like it better than nature. Of course I might like nature better if I weren't so near-sighted and could tell the flowers and birds apart with greater ease, but even so, I'm pretty sure that I like the things man has made better than the things God has. I don't think it's sacrilegious, either. God made man, so it's all the same. And man is only working out his own divinity when he produces art. What's that Joyce Kilmer couplet?

"Poems are made by fools like me,
But only God can make a tree."

I don't know. Perhaps I'm wrong.

I must ask the superintendent to-morrow if he'll let me have my bedroom floor painted. If he won't, there's no use putting all that money into having the furniture redone. And I want all the side lights in the entire apartment yanked out. They're so unæsthetic. I can have lamps at different levels.



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Not bad for an American composer. Our pretentious music is all so sweet, though. He's quite bald. He must be nearing fifty, if the dates in the programme are right. I must say that third movement didn't sound much like an elegy. More like a barn dance.

If McCreery doesn't send that braid to-morrow, I shall be simply furious. I don't dare let guests play bridge in these chairs with the upholsterer's tacks uncovered.

Thank Heaven the pianist is good-looking! One critic said she had the poise of a Paderewski. I hate this side of the hall. You never can see their fingers.

This is the last time I shall bring Elena to a concert. When she talks, she talks right out loud. And I can't very well shush her. She's older than I am.

My watch has stopped! And I shan't have the slightest idea when to go out. Ned said he'd be at the Ritz at four-thirty. It says three-forty-five now, but of course I haven't any idea how long it hasn't been going. Life is hard.

They're going to play the "Love-Death" from "Tristan." If I'd known that, wild horses couldn't have dragged me away early. Not only do I adore it, but I want to see if Mrs. William Jay stalks out and leaves Mr. Stransky flat.

She did that concerto very well—very well indeed. I'm going to have French fried onions for dinner to-night. I haven't eaten them in an age.

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This is a good time to slip out. I must watch my step. The last time I fell down just as they were beginning a soft part. I feel awfully uplifted. I hope Ned doesn't grab my programme and make fun of the notes. It brings me back to earth so.

OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

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der Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind. The two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden when Weber was there, had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently did not frighten Weber from accepting a libretto from her. She had translated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Tugendsamen Euryanthe von Savoyen" ("The Story of the Innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette" by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16-19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made

* The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theater An der Wien, Vienna, December 20, 1823, and performed only twice.

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later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

* * *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she

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took poison from a ring, and was thereby separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity. In each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days

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“Islamey,” Oriental Fantasy (orchestrated by Alfredo Casella)		III. January 4
BEETHOVEN		
Symphony No. 8, F major, Op. 93		I. November 2
Overture to “Leonore” No. 3, Op. 72		II. November 30
BERLIOZ		
Overture, “Benvenuto Cellini,” Op. 23		I. November 2
BoİTO		
Marguerite’s Prison Song, “L’ Altra Notte,” from “Mefistofele,” Act III.	Soloist—FRANCES ALDA	II. November 30
CHARPENTIER		
Air, “Depuis le jour,” from “Louise”	Soloist—HULDA LASHANSKA	IV. February 1
DVORÁK		
Symphony No. 2, in D minor, Op. 70		V. March 15
GLUCK		
Aria, “Che Farò,” from “Orfeo”	Soloist—LOUISE HOMER	I. November 2
HANDEL		
Aria, “Empio,” from “Julius Cæsar”	Soloist—LOUISE HOMER	I. November 2
HAYDN		
Symphony in G major, “Military” (B. & H. No. 11)		IV. February 1
LALO		
Overture to “Le Roi d’Ys”		III. January 4
LEKEU		
Symphonic Fantasia on Two Folk-songs of Anjou		II. November 30
LISZT		
Tasso: Lamento e Trionfo, Symphonic Poem No. 2		I. November 2
MOZART		
Symphony in C major (Köchel No. 425)		II. November 30
Aria, “Ah! lo so,” from “The Magic Flute”	Soloist—HULDA LASHANSKA	IV. February 1
Concerto for Pianoforte and Orchestra, in G major (Köchel No. 453)	Soloist—ERNO DOHNÁNYI	V. March 15
PUCCINI		
Prayer, “Vissi d’Arte,” from “Tosca,” Act II.	Soloist—FRANCES ALDA	II. November 30
ROGER-DUCASSE		
Suite Française, in D major		IV. February 1
SAINT-SAËNS		
Pianoforte Concerto No. 5, in F major, Op. 103	Soloist—ALFRED CORTOT	III. January 4
SCHUBERT		
Overture in the Italian Style in C major, Op. 170		IV. February 1
SCHUMANN		
Symphony No. 4 in D minor, Op. 120		III. January 4
WEBER		
Overture to “Euryanthe”		V. March 15

is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's *Life of Shakespeare* in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from

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the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ'." This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The

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old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). The old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo; violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

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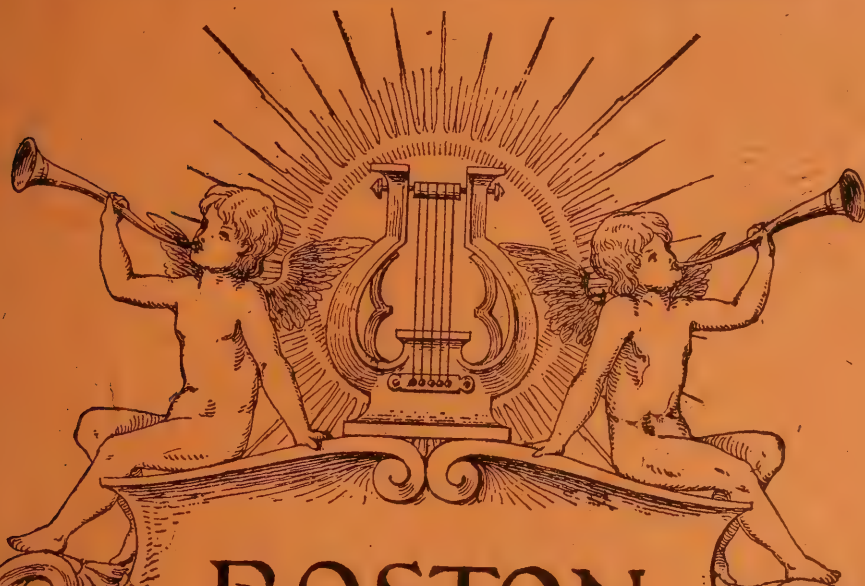
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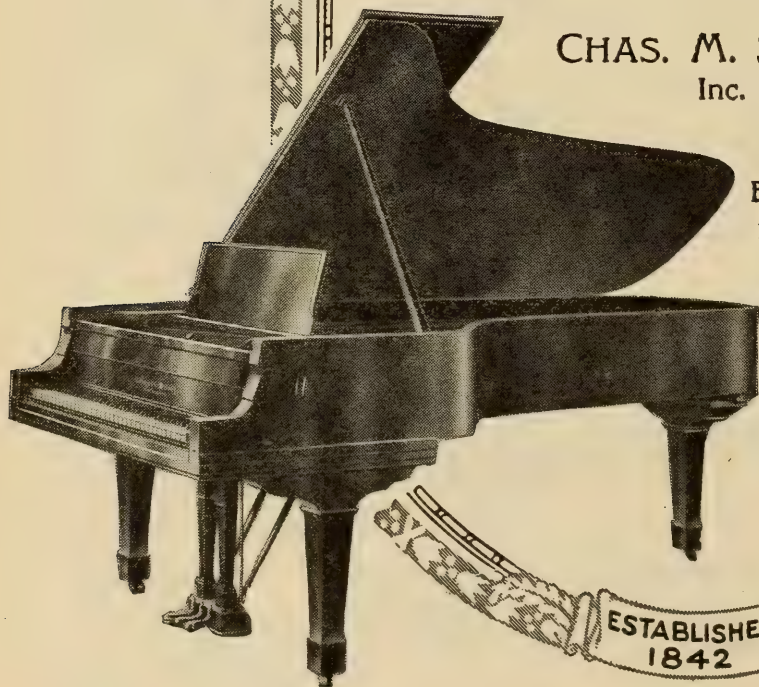
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Owing to the illness of Madame Stanley a change in the programme has been made necessary.

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Mozart. . . . Recitative, "Mia Speranza
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WEDNESDAY EVENING; NOVEMBER 3

AT 8.15

PROGRAMME

Sibelius Symphony No. 1 in E-minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

Hill Poem for Orchestra, "The Fall of the House of Usher"
(after Edgar Allen Poe)

Mendelssohn Aria, "Infelice," Op. 94

Tschaikowsky Letter Scene from "Eugen Oniegin"

Berlioz Overture, "Benvenuto Cellini," Op. 23

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There will be an intermission of ten minutes after the symphony



The Best in Travel—1920-21

IN the following paragraphs the *Raymond-Whitcomb Tours* for 1920-21 are briefly described. If your travel plans for the winter are merely tentative, perhaps you will find some illuminating suggestions. If you have as yet made no plans at all, the list is almost certain to help you. We shall be glad to explain in detail or send you our booklets, if you will tell us in what fields you are interested.

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SYMPHONY IN E MINOR, No. 1, Op. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and the silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing

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reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld *).

I.

Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild en-

*" Musical Portraits" (New York, 1920).

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trance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II.

"The adagio * is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

Andante, *ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

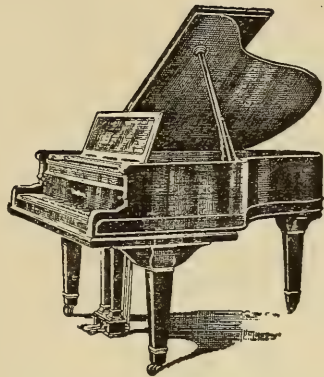
* Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—
P. H.

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III.

Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV.

Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first

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theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo. The clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* * *

The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's "Jean Sibelius":—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

"The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Can not sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.'

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"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind

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to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems im-

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possible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

"THE FALL OF THE HOUSE OF USHER," POEM FOR ORCHESTRA (AFTER THE STORY BY POE), OP. 27 . . . EDWARD BURLINGAME HILL

(Born at Cambridge, Mass., September 9, 1872; now living there.)

This orchestral work was composed in the summer of 1919 and revised during the fall and winter of 1919-20. The score calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, clarinet in E-flat, two clarinets in B-flat and A, bass clarinet, four horns, four trumpets (fourth *ad lib.*), three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tam-tam, harp, celesta, and strings.

The composer writes: "It was not my intention to depict the story scene by scene but rather to attempt to give in music an impression of the atmosphere of the story as a whole. For musical treatment I did associate the two themes with Roderick and Madeleine Usher, but entirely without descriptive realism save possibly in the destruction of the house. Structurally the piece approaches closely the abridged sonata form, or sonata without development, with a short introduction and a coda."

*
* *

"The Fall of the House of Usher" was first published in Burton's *Gentleman's Magazine and American Monthly Review*, owned and edited by William Evans Burton, a famous English low comedian. In 1839 Poe became the associate editor. The story was included in "Tales of the Grotesque and Arabesque," by Edgar A. Poe, two volumes (Philadelphia, 1840).

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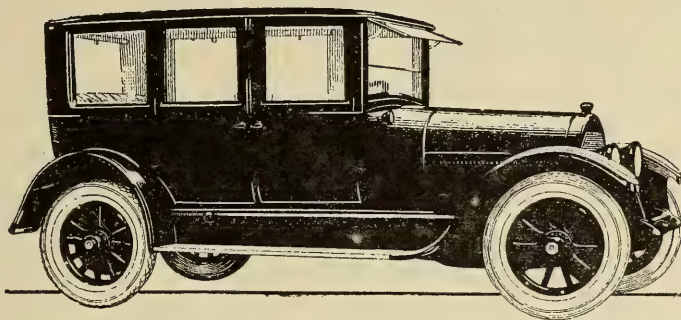
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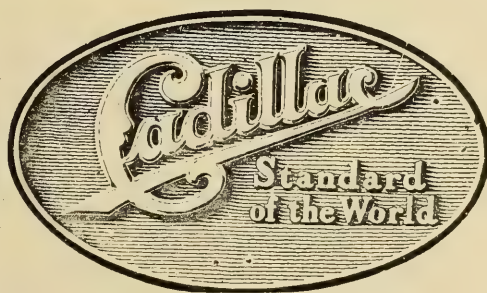
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Extract from an editorial article published August 4, 1920, in The Motor, the National Motor Car Journal of Great Britain.



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"INFELICE!" CONCERT ARIA FOR SOPRANO SOLO WITH ORCHESTRAL ACCOMPANIMENT, OP. 94 FELIX MENDELSSOHN BARTHOLDY

(Born February 3, 1809, at Hamburg; died November 4, 1847, at Leipsic.)

The Philharmonic Society of London passed a resolution on November 5, 1832, asking Mendelssohn to compose for it "a symphony, an overture, and a vocal piece." The fee offered was one hundred guineas for the exclusive rights of performance during two years. The symphony sent was the "Italian"; the overtures—Mendelssohn sent two—were, perhaps, "Melusina"; certainly the "Trumpet"; the vocal piece was the aria "Infelice," which originally had a violin obbligato. The aria was sung for the first time at the Philharmonic concert of May 19, 1834. The singer was Mme. Caradori-Allan; the violin was played by Henry Blagrove. Mendelssohn rewrote the aria, and omitted the violin obbligato. The second version is dated Leipsic, January 15, 1843.

The original aria was composed at Düsseldorf, where Mendelssohn had been appointed in 1833 "director of all the public and private musical establishments of the town for a period of three years, with a salary of 600 thalers." He resigned this position late in 1835.

Infelice! Già dal mio sguardo si dileguò! La mia presenza l'iniquo non sostenne, e pur odiar nol posso ancor! Rammenta al fin i falli, i tortisuoi, risvegli la tua virtù! Scordati l'empio traditore! Amante sventurata! e l'amo pur? Così fallace amore le tue promesse attendi? tu non mai rendi la rapita quiete? Queste son le speranze, e l'ore liete!

Ah, ritorna, età felice
quando accanto del mio bene
non conosci queste pene,
quando a me fù fido ancor.
Ah, se volgo gli occhi intorno,
mi rammento sempre il giorno,
che ricevi la sua fè:
quel tenero arboscello,
quel limpido ruscello
parla mi del suo amor.
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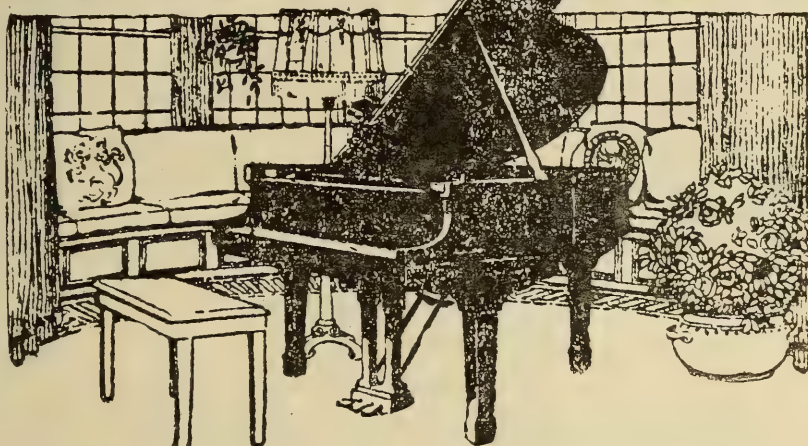
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non v'è contento
senza tormento nell' amor!
E pur la memoria
dei giorni d' amore
l'amaro dolore
può sol consolar.

I, unfortunate! He has forsaken me now indeed! He dared no longer return to brave my presence, yet in my heart I cannot hate him even now! Remember his misdeeds, the wrongs he's done thee, awaken thy sleeping pride? Banish from mind the ungrateful traitor! A lover true no longer! and still beloved? It is so thy word thou keepest, love, thou beguiler ever? restorest never peace to hearts thou dost ravish? What fair hopes did I cherish, what fondness lavish!

Ah, return, ye blissful moments,
When, beside my love abiding,
In his loyalty confiding,
Naught I knew of doubt or pain.

Ah, whatever melts my vision,
Calls to mind that hour Elysian,
When I hearken'd to his vows.

Each leaflet on the bushes,
Each brooklet 'mid the rushes,
Tells of his love alone.
In vain, 'tis idle!

Never contented,
Save when tormented by love's smart!
Yet only fond mem'ries
Of days ere love did languish
Can lessen the anguish
That dwells in my heart.

English version by Dr. Theodore Baker.

The recitative begins B-flat major, Allegro vivace, 2-2. The aria begins B-flat major, Andante, 3-4.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, and the usual strings.

* * *

Maria Caterina Rosalbina Caradori-Allan (1800-65) was the daughter of an Alsatian, Baron de Munck. Born at Milan, she was educated musically by her mother, of Russian extraction, whose family name was Caradori. Obligated to earn her living, Mlle. Caradori took to the stage. She made her début at the King's Theatre, London, as Cherubino, on January 12, 1822. For many years she was famous for the sweetness of her voice, her purity of intonation and style, her personal beauty, but she shone on the concert stage rather than in opera, for she had little dramatic ability. She was the first soprano in England to sing in Beethoven's Ninth Symphony and Mendelssohn's "Elijah." She was in the United States from the fall of 1837 to the middle of July, 1839. Her first appearance was as Rosina in "The Barber of Seville," at the Park Theatre, New York, on September 30, 1837, and she also appeared there as Amina, Cinderella, and Rosetta. Her first appearance in Philadelphia was as Rosina, on February 12, 1838.

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TATIANA'S LETTER SCENE FROM THE OPERA "EUGENE ONIEGIN," ACT
I., No. 9. PETER ILYITCH TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at
Petrograd, November 6, 1893.)

"Eugene Oniegin," lyric scenes, in three acts and seven scenes, was composed in 1877-78. The Letter Scene was completed on June 18, 1877. The first performance of the opera took place on March 29, 1879, by students of the Moscow Conservatory, in the small theatre. The first performance in the Moscow Opera House was on January 23, 1881.

The libretto was arranged by the composer and K. S. Shilovsky from Poushkin's poetical romance (1833); but the idea of the opera originated with the singer Madame E. A. Lavrovsky.

Oniegin, a blasé dandy from Petrograd, visits Lensky in the country and through him meets Tatiana and her sister. Tatiana, a sentimental, unsophisticated young woman, falls at once in love with Oniegin. In the second scene, sitting in her moonlit chamber, after her nurse has left her, Tatiana, wondering how Oniegin can guess her secret, resolves in her innocence to write him a love-letter. She thus pours out her soul. The nurse hesitates about giving the letter to Oniegin, but at last consents.

The opera in concert form was performed at New York on February 1 and 2, 1908, by the Oratorio Society of New York, with the New York Symphony Society, in Carnegie Hall. Walter Damrosch conducted. The part of Tatiana was taken by Mary Hissem de Moss; that of Oniegin by Emilio de Gogorza.

The first performance of the work, as an opera, in the United States, was in Italian and at the Metropolitan Opera House, March 24, 1920. Larina, Flora Perini; Tatiana, Claudia Muzio; Olga,

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It is said that in 1914 Medvedieff's Opera Company performed three scenes of the opera at the Star Casino in New York.

OVERTURE TO THE OPERA "BENVENUTO CELLINI," OP. 23.

HECTOR BERLIOZ

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

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It appears that after the production of "Guillaume Tell" at the Paris Opéra (1829), the operas previous to "Benvenuto Cellini" had no overture, only an introduction. This was so even with "Robert le Diable" and "Les Huguenots."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)"!

The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.

The score of the overture was published in June, 1839; the orchestral parts in April, 1855. The transcription by A. Fumagelli for pianoforte, two hands, was published in September, 1852; for four hands in July, 1856.

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Hans von Bülow made a score for voice and pianoforte of the opera. His "Humoristische Quadrille" on themes from the opera was published in 1879.

Eight "morceaux de chant" appeared separately in 1838 in Paris; in 1846 the cavatina "Entre l'amour et le devoir" was published at Vienna.

The manuscript of the original score of the opera is in the library of the Paris Conservatory. The library of the Opéra contains a copy in three volumes (1838).

* * *

The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérisis; Fieramosca, Massol; le Cardinal Salviati,* Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stoltz.

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward

* The librettists originally introduced Pope Clement VII. The censor obliged them to substitute a Cardinal. Berlioz wrote to his sister Adèle on July 12, 1838, "It would, however, have been curious to see Clement VII. at loggerheads with Clement VII." For Clement's quarrel with Benvenuto and scenes with Salviati, "that beast of a Cardinal," see J. A. Symonds's translation of "The Life of Benvenuto Cellini" New York, 1890, pages 124-139. His Holiness took Benvenuto into favor again, and when he died soon afterwards, Benvenuto, putting on his arms and girding his sword, went to San Piero and kissed the feet of the dead Pope, "not without shedding tears."

† It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

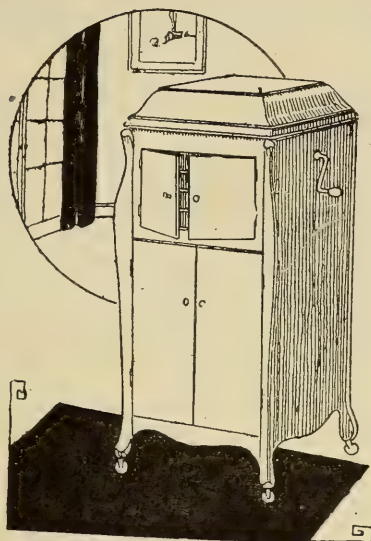
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him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio * will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, *Allegro deciso con impeto*, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The *Larghetto*, G major, 3-4, that follows, begins with pizzicato notes in the basses and a slow cantilena, taken from music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin" † (wood-wind and also violins). The

* "Ascanic," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzonne, Mme. Bosman.

† The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

Regardons bien Maître Arlequin,
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The original tonality is D major.

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trombones hint at the Cardinal's theme, with changed rhythm and without pauses. This is now played (E-flat major) by clarinets, bassoons, and violoncellos, with florid passages for first violins, then for flute and oboe. The Harlequin theme returns, and is worked up to a short climax.

The main body of the overture begins with the return of the first and joyous theme, *Allegro deciso con impeto*, G major, 2-2, which is somewhat modified. The motive is given to the wood-wind over syncopated chords in the strings and a restless pizzicato bass. The instrumentation grows fuller and fuller until the violins take the theme, and they and the wood-wind instruments rush fortissimo to a gay subsidiary motive, which consists of passage-work in quickly moving eighth notes against a strong rhythmmed accompaniment. This development is extended, and leads, with hints at the rhythm of the first theme, to the second motive, a cantabile melody in D major, 2-2, sung by wood-wind instruments over an accompaniment in the middle strings, while the first violins hint occasionally at the rhythm of the first motive. This cantilena, which has reference to Cellini's love for Teresa, is repeated by first violins and violas in octaves,* while second violins and violoncellos still have the tremulous accompaniment, and bassoons and double-basses have a running staccato bass.

The working-out is elaborate. Nearly all of the thematic material

* "This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it."—W. F. APTHORP.

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enters into it. A recitative-like phrase for violoncellos assumes importance later. The transition to the third part of the movement brings in unexpectedly the first theme (wood-wind) in A minor, and the full orchestra suddenly gives a fortissimo repetition of it in G major.

In the third part of the movement the trombones and ophicleide take up the violoncello phrase just alluded to, and make a dramatic use of it against developments in counterpoint of figures taken from the first subsidiary. The brass plays a thunderous *cantus firmus*, the cantilena of the clarinets, bassoons, and violoncellos, in the slow introduction (the Cardinal's theme), against sustained chords in the wood-wind and rapid counterpoint for violins, violas, and first violoncellos. This counterpoint is taken from the first subsidiary theme. Shortly before the end there is a general pause. The Cardinal's theme is heard once more; a quick crescendo brings the end.

* * *

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions; a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830. The musician saw Rome, its monuments and squares, dagger-thrusts, open-air harlequinades. Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national

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genre; they refuse the libretto, that they will not be obliged to admit the music of a madman."

Berlioz wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote, "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

In 1837 Heinrich Heine wrote from Paris: "We shall soon have an opera from Berlioz; the subject is an episode from the life of Benvenuto Cellini, the casting of his Perseus. Something extraordinary is expected, for this composer has already achieved the extraordinary." And Heine regretted that Berlioz had cut off his immense antediluvian bush of hair that bristled over his forehead like a forest over a steep precipice.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was considered so difficult that there were twenty-nine full rehearsals. According to the rule of the Parisian opera-houses, Berlioz was not allowed to conduct his own work. Habeneck was apparently unfriendly. Some of the orchestral players found the music very original; others were indifferent, bored, hostile; two in place of playing their part were heard by Berlioz playing the old tune "J'ai du bon tabac." On the stage, male dancers would pinch the ballet girls and cry out with them, mingling their cries with the voices of the singers. Duponchel, the director of the opera-house, did not interfere; he did not condescend to attend the rehearsals. When he heard that some of the orchestra admired the music, he remarked: "Did you ever see such a shifting of opinion! Berlioz's music is found to be charming and our idiotic musicians praise it to the skies."

The performance was announced for September 3, 1838, and in

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several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérivis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance. Don François de Paule, brother of the Queen of Spain, sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini."

According to Berlioz's account of the performance the overture had "an exaggerated success, and all the rest was hissed with admirable ensemble and energy." Duprez was excellent in the violent scenes, but his voice no longer lent itself easily to gentle passages, to music of revery. Mmes. Dorus-Gras and Stoltz found favor with Berlioz, and of the latter he wrote: "Mme. Stoltz drew such attention in her rondo of the second act, 'Mais qu'ai-je donc?' that this rôle [Ascanio] can be considered as her point of departure toward the extravagant position she acquired later at the Opéra from the height of which she was so brusquely hurled." But Gustave Bord in his *Life of Rosina Stoltz* (Paris, 1909) says that as Ascanio she did not add much to her reputation. "It was only stated that as her legs were well made, the male part was well suited to her."*

The stage settings were mediocre, as though the management had expected a failure and prepared for it. Familiar or trivial expressions in the libretto provoked laughter. The libretto was condemned before the end of the first scene. As for the music, the audience did not hear or care. There was laughter, there was hissing; there were imitations of animals; there was even a ventriloquist. Only the two women on the stage were undisturbed. Boschot says that Duprez sang "in a condescending manner."

The next morning Berlioz made cuts in the score and corrections in the libretto. The second performance was on September 12. A small audience; receipts, 2,733 francs, the half of an average

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receipt. There was no hissing, but the applause in the half-empty hall was pathetic. Third performance on September 14: A small audience; receipts below 3,000 francs.

The majority of the critics were favorable towards Berlioz and the opera. Perhaps they wished to raise him, a colleague in criticism, from his fall. Théophile Gautier recalled the heroic days of 1830.

Not until 1913 was there a revival of "Benvenuto Cellini" in Paris. It was at the Théâtre des Champs-Élysées, on March 31, 1913, by Gabriel Astruc. Teresa, Mlle. Vorska; Benvenuto, Lapelleterie; Ascanio, Judith Lassalle; other parts were taken by Messrs. Petit, Dangès, Blancard. Felix Weingartner conducted. There were six performances.

* * *

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8-15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pages 126-133 (Berlin, 1868). See also Joseph d'Ortigue's "De l'École musicale italienne et de l'administration de l'Académie royale de Musique à l'occasion de l'opéra de M. H. Berlioz" (Paris, 1839).

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Programme of the
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WEDNESDAY EVENING, DECEMBER 1, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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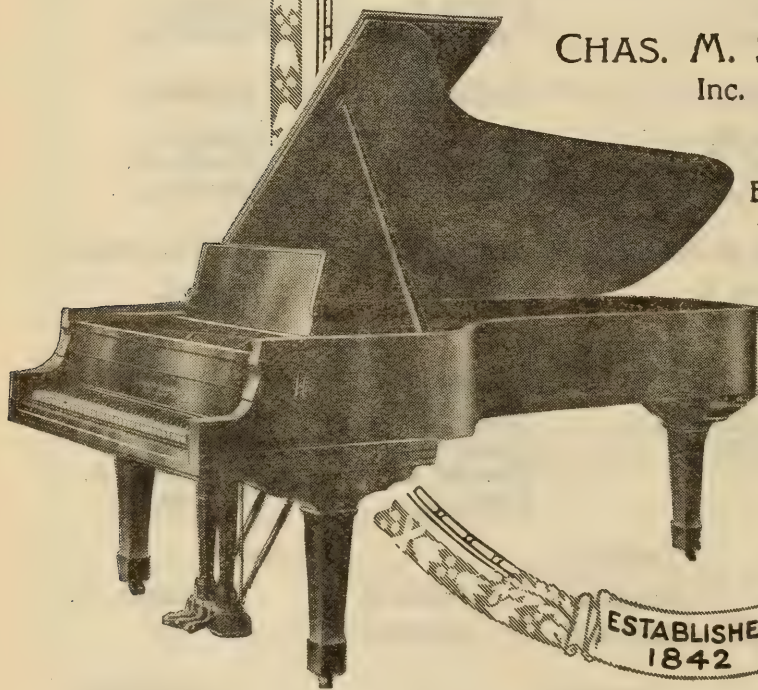
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Change from printed programme

Instead of Brahms' Symphony in E minor,
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was played.

1917

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WEDNESDAY EVENING, DECEMBER 1

AT 8.15

PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

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- I. "Fête Populaire de la Semaine Grasse—Danse Russe."
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- II. "Chez Pétrouchka" ("Pétrouchka at Home").
- III. "Fête Populaire de la Semaine Grasse."
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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show

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in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist.

* Brahms wished that Elisabeth could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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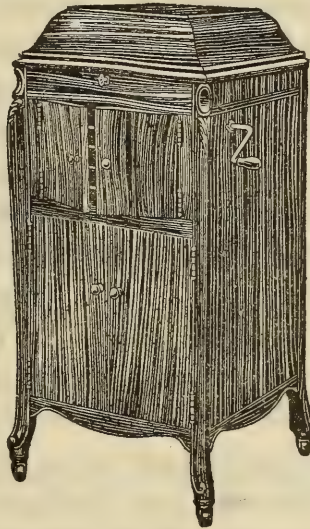
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Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be ac-

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corded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever.”*

* * *

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—ED.

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pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

* * *

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

On October 26, 1884, Elisabet von Herzogenberg wrote to Brahms: "Heinz's kindest regards, and he would like to know if the Fourth Symphony is true. Julius Röntgen declares it is, but Heinz says you would never have kept anything of the sort from us all this time; it would be too unkind of a generous person like you."

Max Kalbeck, the editor of the Herzogenberg correspondence, added this footnote: "Brahms was never known to discuss his plans or his compositions while they were in progress, but this did not prevent the wildest guesses and conclusions on the part of others."

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Röntgen could only have learned the fact by the merest chance." This statement about Brahms is not strictly true. Brahms wrote to Elisabet on August 29, 1885: "Might I venture to send you a piece of a piece of mine"—the first movement of the Fourth Symphony—"and should you have time to look at it, and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts" (Mürzzuschlag), "so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4." He warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

Of course Elisabet was delighted and wrote rapturously and at great length to the composer. Brahms answered at various times telling her that she and her husband were the first, the only ones to see the symphony. "I am far from being so vain as to expect praise." He sent her his arrangement of the symphony for two pianofortes. "The Scherzo is fairly noisy with three kettledrums, triangle and piccolo. I question whether you will have the patience to sit through the Finale. It is very doubtful whether I shall inflict the piece on anybody else after this. Certainly Bülow would like to begin with it at Frankfort straight away on November 3 (1885). They choose to announce it here (Vienna), too, at their own risk." Even Elisabet began to make adverse criticism of certain details. In Berlin she heard Julius Grosser, a bookseller and journalist, who had been at Meiningen, give a glowing account of the symphony. "It was at Rubinstein's that he told us, and our poor host must have listened with very different feelings."

* * *

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on ac-

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count of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauer-symphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B

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major, violoncellos). The themes, especially those in fanfare fashion, change form and color. "The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement."* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with *Finale*, an artfully contrived *Ciaccona* of antique form, but of modern contents. The first eight measures give the 'title-page' of the *Ciaccona*. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a *Più allegro* for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—ED.

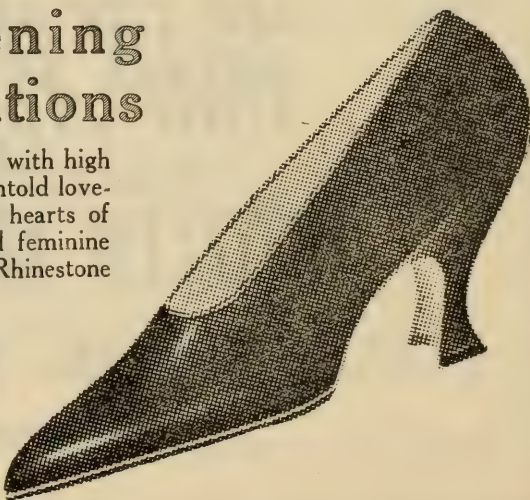
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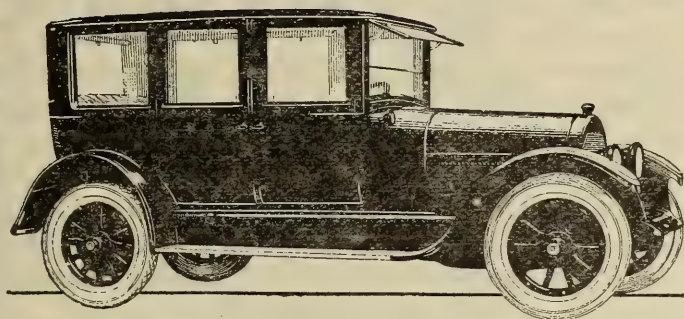
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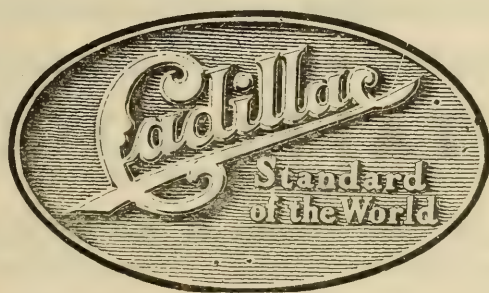




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Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as “naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast. Friedrich Zamminer, in his “Die Musik” (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: “E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength.” A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major “says green”?

FOUR PRELUDES GUSTAV STRUBE

(Born at Ballenstedt, March 3, 1867; now living at Baltimore, Md.)

Mr. Strube has kindly furnished these notes:—

“These little preludes do not need much explanation.

“The first one, Molto allegro, has only one theme which appears after a few measures of introduction and is developed into different little patterns. The character is that of a Scherzo.

“The second one, Quasi adagio, is a little more elaborate. The main theme of a pastoral character is played by the English horn. It is followed by a little development, combined with a new theme and then ended by the reappearance of the first one.

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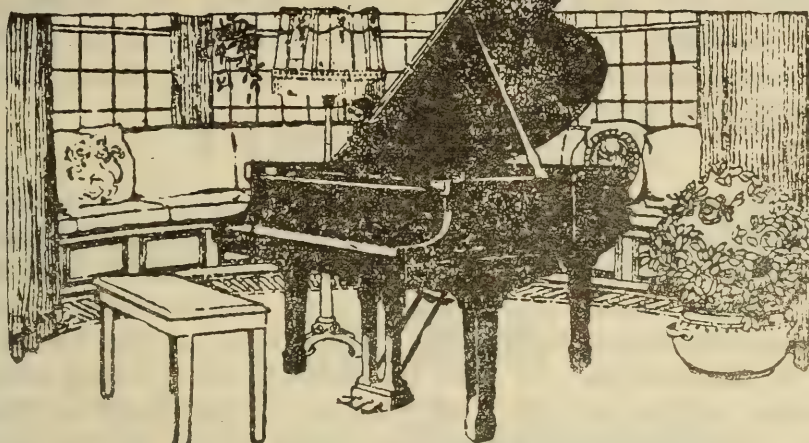
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"The third one is in the character of a Minuet, viz., plain and simple.

"The fourth one, Allegro energico, forms the Finale of this group of tone-pictures and is based on one theme."

The instruments used are piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, celesta, harp, and strings.

* * *

Mr. Strube, having received his first instruction from his father, who was town musician in his native place, studied for four years at the Leipsic Conservatory,—the violin with Adolf Brodsky, the pianoforte with Aloïs Keckendorf, and composition with Carl Reinecke and Salomon Jadassohn. He taught at the Conservatory of Music at Mannheim. In 1891 he came to the United States and was engaged as one of the first violins of the Boston Symphony Orchestra. He resigned this position in the spring of 1913 to become chief teacher of theory and composition at the Peabody Conservatory of Music at Baltimore. For several years he conducted the Popular Concerts of the Boston Symphony Orchestra and also the orchestral pieces at the Worcester County (Mass.) Music Festivals.

The following compositions by Mr. Strube have been performed at concerts of the Boston Symphony Orchestra in Boston. The pieces performed for the first time at these concerts are marked with an asterisk. Those performed for the first time are marked with two asterisks.

1895, February 16, Overture to Schiller's "Maid of Orleans," Op. 8.**

1896, April 4, Symphony in C minor, Op. 11.**

1897, December 11, Concerto in G major for violin, Op. 13* (Franz Kneisel, violinist).

1901, April 20, Rhapsody for orchestra, Op. 17.**

1904, March 12, Fantastic overture, Op. 20.**

1905, April 22, Symphonic poem, "Longing," for viola and orchestra** (viola, Émile Férir).

1905, December 23, Concerto in F-sharp minor, No. 2, for violin and orchestra** (Timothée Adamowski, violinist).

1906, December 29, Concerto in F-sharp minor, No. 2, for violin and orchestra (Timothée Adamowski, violinist).

1908, March 28, Two symphonic poems for orchestra and viola solo: "Longing"; Fantastic Dance** (Émile Férir, viola).

1909, April 3, Symphony in B minor.**

1909, October 30, Concerto in E minor for violoncello and orchestra** (Heinrich Warnke, violoncellist).

1910, March 19, Comedy overture, "Puck."**

1910, October 29, Comedy overture, "Puck."

1912, January 20, Symphony in B minor.

1912, April 27, Fantastic dance for viola and orchestra (Émile Férir, viola).

1913, January 25, Two symphonic poems: "Narcissus and Echo"**; "Die Loreley."**

1915, February 27, Variations for orchestra on an original theme.**

1918, April 19, Fantastic dance for viola and orchestra (Émile Férir, viola).

Since he left Boston, Mr. Strube has written the following works: "The Captive," opera in three acts; Two Nocturnes for orchestra; Four preludes for orchestra; a violin concerto; Poème Antique for violin and orchestra; two violin sonatas; a treatise on harmony.

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Victor Talking Machine Co.

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(Born at Padua, February 24, 1842; died at Milan on June 10, 1918.)

This aria is sung by Marguerite in prison. "It is night. A lighted lamp hangs against the wall. She is lying on a heap of straw, her mind wanders."

L' altra notte in fondo al mare
il mio bimbo hanno gittato,
or per farmi delirare
dicon ch' io l' abbia affogato.
L' aura è fredda, il carcer fosco,
e la mesta anima mia
come il passero del bosco
vola, vola, vola,
vola, vola, via. Ah! pietà di me!

Last night in the deep, deep sea
Did they drown my little one—
Now they say, to madden me—
'Twas by myself the deed was done—
I am cold—My cell is dark—
But I let my sad heart stray
Like a swallow in the forest,
Flying, flying, flying,
Flying, flying away.
Ah! have pity on me.

In funereo sopore
è mia madre addormentata
e per colmo dell' orrore dicon ch' io
l' abbia attoscata.
L' aura è fredda, il carcer fosco,
e la mesta anima mia
come il passero del bosco
vola, vola, vola,
vola, vola, via. Ah! pietà di me!

Like one dead at break of day—
Lay my mother without a breath.
Oh! 'twas hard of them to say
It was myself had caused her death—
I am cold—My cell is dark—
But I let my sad heart stray
Like a swallow in the forest
Flying, flying, flying,
Flying, flying away.
Ah! have pity on me.

Andante lento, D minor, 4-4.

"Mefistofele" was produced at La Scala, Milan, March 5, 1868. The chief singers were Mmes. Reboux and Flory and Messrs. Spallazzi and Junca. The opera failed. Boïto, his own librettist, accepted the verdict and revised his work. The new version was produced at the Communal Theatre, Bologna, October 4, 1875. The chief singers were Mme. Borghi-Mamo and Messrs. Campanini and Nannetti. The opera was successful at Bologna; also at La Scala on May 25, 1881.

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The first performance in the United States was in English at the Globe Theatre, Boston, November 18, 1880, when the singers were Mmes. Marie Roze and Annandale; Messrs. Perugini, Conly, and Tilla.

PRAYER FROM "TOSCA"GIACOMO PUCCINI

(Born June 22, 1858, at Lucca; now living.)

The play "La Tosca" was written by Victorien Sardou (1831-1908), who produced it in 1887. When Puccini visited Paris to arrange for a production of "La Bohème" he entered into negotiations with Sardou for the use of the play as a basis for an opera. In this form "Tosca" was produced at the Constanzi Theatre at Rome January 14, 1900, with Darclée as Tosca. The first performance in America was at the Metropolitan Opera House, New York, February 4, 1901, with Mme. Ternina, Floria Tosca; Cremonini, Cavaradossi; Scotti, Scarpia. Mancinelli conducted. The aria is in the second act. Scarpia has offered Tosca the life of her lover, Cavaradossi, at the price of her honor.

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Vissi d' arte e d' amor, non feci ma
 Male ad anima viva'
 Con man furtiva quante pene conobbi, alleviai.
 Sempre con fe' sincera
 La mia preghiera
 Ai santi tabernacoli salì.
 Diedi fiori agli altar, diedi gioielli
 Della Madonna al manto,
 E diedi il canto
 Agli astri, al ciel, che ne rideau più belli,
 Nell' ora del dolore
 Perchè, Signore,
 Perchè me ne rimunerì così?

Love and music, these have I lived for,
 Nor ever have harmed a living being.
 The poor and distressful, times without number,
 By stealth, I have succored . . .
 Ever a fervent believer, my humble prayers
 Have been offered up sincerely to the saints;
 Ever a fervent believer, on the altar flowers I've laid . . .
 In this, my hour of sorrow and bitter tribulation,
 Oh Heavenly Father, why dost Thou forsake me?
 Jewels I gave to bedeck Our Lady's mantle;
 I gave my songs to the starry hosts
 In tribute to their brightness.
 In this, my hour of grief and bitter tribulation,
 Why, Heavenly Father, why hast Thou forsaken me?
—English Translation by W. Beatty-Kingston.

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THE GRAMOPHONE: ITS POTENTIAL VALUE

(From the *London Daily Telegraph*)

"I hate the gramophone." This remark is being made constantly to me. I always inquire the reason for the definite outburst, and usually find that it is the result of the effects of mental torture from "other people's gramophones." I know of a select London square in which resides a famous musician. Two houses in the small square harbor gramophones that are turned on for periods of six or eight hours without a break, playing records of the most hideous and vulgar music. Can it be wondered at that the aforementioned famous musician (a lady) shrieks at me when I mention the word "gramophone"? Delightful suburbs often are rendered unlivable to normally sensitive people because of the glut of "tinned music" in the neighborhood.

The fact is that a large number of people do not realize that the gramophone has "grown up." To them it is still a toy from which they derive a measure of simple enjoyment (to the serious inconvenience of their neighbors). Furthermore, the gramophone is abused. It was never meant to be put into operation for hours and hours at a time. The gramophone is not a toy; it is a musical instrument, the youngest musical instrument, perhaps, but nevertheless a musical instrument. No one is physically or mentally able to sit through a concert lasting eight hours without an interval. Why should any one be expected to listen to one hundred and twenty records (each lasting four minutes) in one night with scarcely an intermission? The gramophone must be used with discretion. A recital lasting one hour is a feast; there is no need for gramophone debauchery.

Very few people really hate the gramophone, but not every one realizes that, if properly used, it is a great aid to the understanding of music. No one claims that the instrument and records are perfect, but much has been achieved, and much more will be achieved.

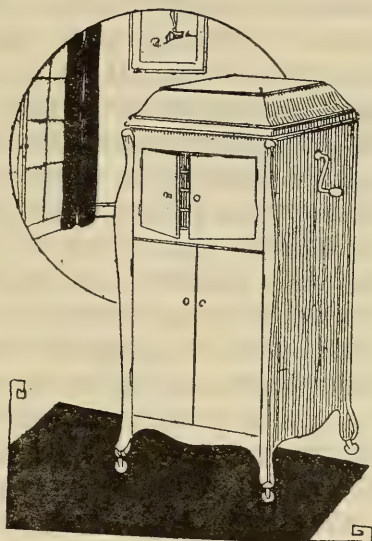
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The instrument itself is not so criticised as the records. Therefore we can, perhaps, more or less dismiss the former and devote our attention to the latter. Too much is expected of the gramophone record. Vocal discs are scorned because the tone reproduction they give is nasal in quality; the words are indistinct, and the phrasing defective. Often the tone is nasal because the singer sings in a nasal manner. Usually the words are indistinct because the singer's diction is defective. Generally the phrasing is bad, because very few singers do phrase correctly. Vocal records faithfully reproduce the voices of singers. A naturally produced voice that has fine quality will make a beautiful record, but a studio-made voice that is artificial will not record pleasantly. I have heard hundreds of singers (in the flesh), and have been able to catch only here and there the words of their songs. How can you expect a gramophone record to reproduce consonants and vowels that the singer does not enunciate into the recording horn? Our singers are appallingly ignorant of the art of phrasing. They develop certain mannerisms in interpretation that are applied to everything they sing. The poetic sense of the words of each individual song is rarely considered. The recording apparatus cannot, of course, remedy this shortcoming. Luckily, we have a few singers who can really sing, and gramophone records of these artists are delightful as well as instructive.

Orchestral records come in for much criticism. It is claimed that the ensemble is distorted. Unfortunately, the balance in English orchestras is far from perfect, owing to lack of rehearsals, the necessity to read a vast amount of music at sight, etc. Can you expect a correct balance to reveal itself suddenly in the recording theatre? There is some justification for the comment that the tone-color of orchestral instruments is not faithfully reproduced on records. The scientific knowledge of sound is limited, and the absolute reproduction of sound-waves has not been accomplished, but considerable advance has been made during the past six years. Although these technical shortcomings be allowed for, it is common knowledge that remarkably few people "hear" an orchestra in the sense used recently by Sir Hugh Allen. Therefore, when we hear a record containing a passage for flute and clarinet in unison, the criticism as to tone-quality may be unfounded.

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pianoforte. The objectionable "banjo" quality has disappeared, and we get now the real "pianoforte tone." Owing to the complicated nature of the "sound-lengths" given out by a pianoforte, there is great difficulty in recording the sound-waves clearly. However, this has been practically overcome. I could go on indefinitely analyzing criticisms. I think I have said enough to indicate that it is not quite fair to say that the defects in recording music are due entirely to ignorance and jugglery on the part of talking-machine manufacturers. The gramophone itself is made by highly skilled engineers and wood-workers. (The amount of detail in a gramophone motor or a wooden horn is stupendous.) Record-making is a scientific process. Those who supervise recording have to be duly qualified scientists with a thorough knowledge of music *qua* music. Recorders have to deal with the human element in the artists who make the records. And it is this human element that sometimes defeats science. Therefore it is unjust merely to consider a record for what it does not portray without regarding what it does portray. We may enjoy an imperfect performance of a symphony or a song, simply because after casting aside the defects we find that there were some good features that impressed themselves upon us.

The ear is a marvellous organ; hearing is a wonderful sense. Man is able to sort out sounds that surround him, concentrating upon some, ignoring others. It is quite a simple matter to cultivate a "gramophone ear." The hindrance to the enjoyment of a record set up by the "surface noise" or the "scratch" of the needle upon the revolving disc is not very formidable. Nowadays the "scratch" is

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modified, and the "gramophone ear" is able to ignore it almost completely. The gramophone has an idiom peculiar to itself, and once this idiom is assimilated, listening to records has no disturbing features.

The gramophone has been accorded a place in the field of music. No sane musician can deny this fact. We have to recognize its purpose and take full advantage of its capabilities. It is an indispensable factor in musical education. In a short while no school will be without a gramophone. Along with maps, dictionaries, etc., it will form part of the necessary equipment of every scholastic establishment in the land. It is a tireless teacher, easy to manage, always accessible. Form, history, orchestration, instrumentation, score-reading can be adequately illustrated at will. The selection of recorded music is so large that every development of music can be covered with the aid of a gramophone. For home study it is ideal, and for such recreational pursuits as dancing it has no equal.

Languages, too, can be studied from every aspect. The absorbing study of phonetics is brought within the range of every one. You can learn an Oriental language without a native teacher.

There are millions of gramophones in constant use in the United Kingdom. Music of all kinds enters the homes of our people; surely we should take steps to see that they get the very best. Hence it is for musicians to regard the gramophone as a potential force in the uplifting of the national taste in music; it is an ever-ready active agent, by means of which we can bring a vision of the beautiful to "every man." Let us, then, assist in bringing about the right use of the gramophone. Directly the public demand records of a higher standard the manufacturers will meet this demand. They (the manufacturers) ask for the support, the co-operation, and the intelligent criticisms of the public. Talking-machine companies do not lack enterprise, but, quite naturally, they want the public to be conscious of that enterprise.

The gramophone has "arrived"; it will remain, and its importance will increase.

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(Born at Oranienbaum, near Petrograd, on June 5, 1882; now living.*)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was introduced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Kar-savina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghileff.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an allusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan†:—

* Stravinsky's home is at Morges, Switzerland, but he is now said to be living near Paris.

† Published by Frederick A. Stokes Company, New York, 1917.

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"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik*, a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner

*There are two curtains: one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions and so long as the drum continues its slow fusilade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

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"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Mousorgsky's."

The ballet calls for these instruments: four flutes (two interchangeable with piccolos), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), two trumpets (one interchangeable with little trumpet, in D), two cornets-a-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

Stravinsky's father was Fedor Ignatievich Stravinsky, a celebrated singer at the Imperial (Maryinsky) Theatre in Petrograd. The parents wished Igor to be a lawyer. The boy at the age of nine took pianoforte lessons of one of Rubinstein's pupils. In 1902 at Heidelberg, Stravinsky, travelling, met Rimsky-Korsakoff. The meeting led to Igor taking Rimsky-Korsakoff as a teacher in composition, although their views concerning the purposes and tendencies of music were not in agreement. He studied seriously and underwent an especially rigorous course in orchestration. In 1906 (January 11) Stravinsky married, and since then has devoted himself exclusively to composition.

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Programme of the THIRD CONCERT

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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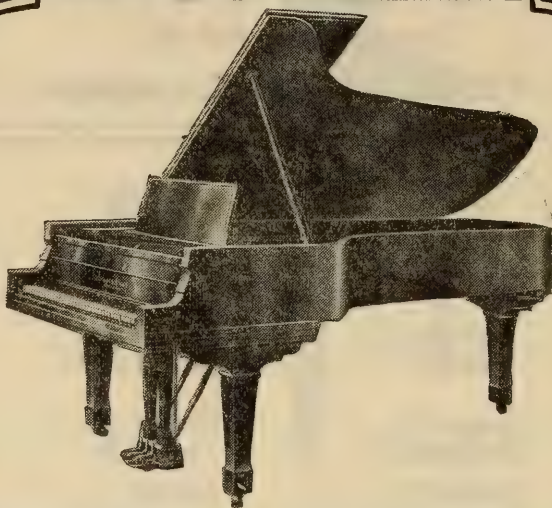
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Brahms Symphony in E minor, No. 4, Op. 98
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

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AN EARLIER "RESORT" SEASON

The quality or weakness of the human mind which lately in these columns, was denominated "climate cowardice," and which evidences itself in a developing disposition to take flight betimes from the severities of our Northern winter, is resulting in a new prosperity for the Florida resorts. Time was, not so long ago, when this timorousness in the face of blizzards did not appear to develop, in the Northern consciousness, until about the middle of January, and the result was that the Florida hotels did not open until that date. But a change has come over them. The Jacksonville Times-Union says that this year all of the tourist hotels in Florida that were open in October have been constantly filled, while the big hotels that never opened until late in November or after Christmas are all open now, or nearly all of them, and are well filled, with applications which will run them at capacity until late in the season. The city of Miami, which is keen to pursue any new advantage, has met this tendency by instituting a "palm fete" to be held in that city from Dec. 7 to 11, which will formally inaugurate the tourist season. At a date, therefore, when silence and solitude once prevailed in the Florida resorts, they will this year be humming with activity.

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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Feller sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show

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in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose Life of Brahms contains 2,138 pages?

In a letter, Brahms described this symphony as “a couple of entr’actes,” also as “a choral work without text.” Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. “If persons like Billroth, Hanslick, and you do not like my music, whom will it please?” he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist.

* Brahms wished that Elisabet could be present at this rehearsal: “You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece.”

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Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be ac-

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corded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever.”*



In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the *Andante* a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

* * *

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

On October 26, 1884, Elisabet von Herzogenberg wrote to Brahms: "Heinz's kindest regards, and he would like to know if the Fourth Symphony is true. Julius Röntgen declares it is, but Heinz says

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you would never have kept anything of the sort from us all this time; it would be too unkind of a generous person like you."

Max Kalbeck, the editor of the Herzogenberg correspondence, added this footnote: "Brahms was never known to discuss his plans or his compositions while they were in progress, but this did not prevent the wildest guesses and conclusions on the part of others. Röntgen could only have learned the fact by the merest chance." This statement about Brahms is not strictly true. Brahms wrote to Elisabet on August 29, 1885: "Might I venture to send you a piece of a piece of mine"—the first movement of the Fourth Symphony—"and should you have time to look at it, and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts" (Mürzzuschlag), "so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4." He warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

Of course Elisabet was delighted and wrote rapturously and at great length to the composer. Brahms answered at various times telling her that she and her husband were the first, the only ones to see the symphony. "I am far from being so vain as to expect praise." He sent her his arrangement of the symphony for two pianofortes. "The Scherzo is fairly noisy with three kettledrums, triangle and piccolo. I question whether you will have the patience to sit through the Finale. It is very doubtful whether I shall inflict

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the piece on anybody else after this. Certainly Bülow would like to begin with it at Frankfort straight away on November 3 (1885). They choose to announce it here (Vienna), too, at their own risk." Even Elisabeth began to make adverse criticism of certain details. In Berlin she heard Julius Grosser, a bookseller and journalist, who had been at Meiningen, give a glowing account of the symphony. "It was at Rubinstein's that he told us, and our poor host must have listened with very different feelings."

* * *

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauer-symphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the

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quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

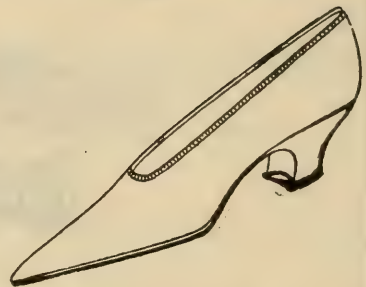
Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'*" A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with Finale, an artfully contrived Ciacona of

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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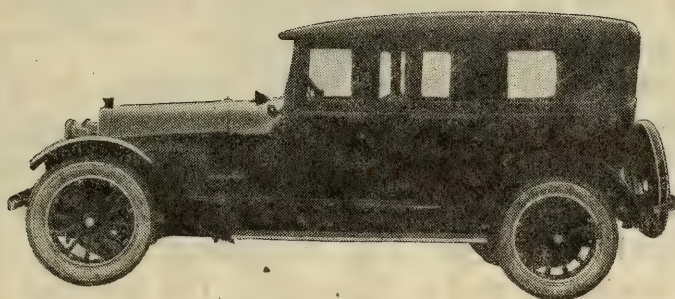
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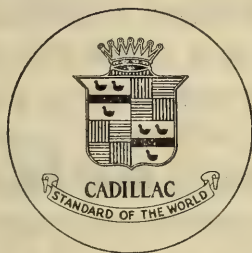
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antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by

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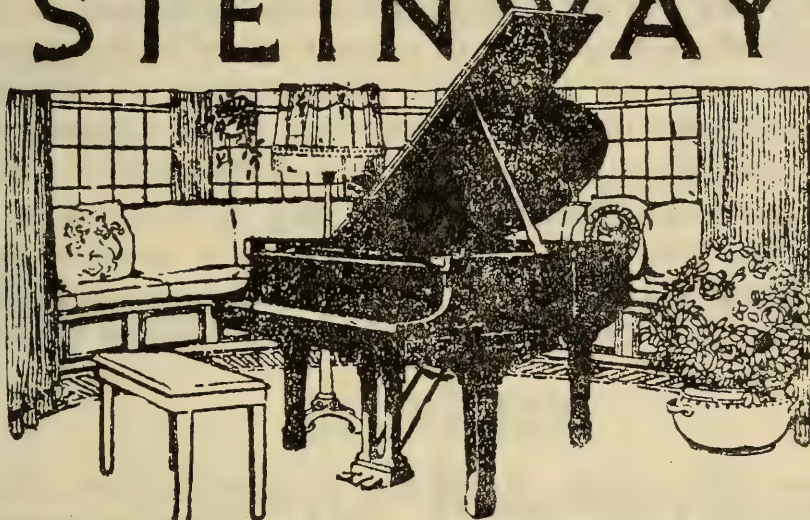
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flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast. Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

CONCERTO IN F MAJOR, No. 5, FOR PIANOFORTE AND ORCHESTRA,
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(Born at Paris, October 9, 1835; living at Paris.)

On May 6, 1846, Camille Saint-Saëns, described by the contemporaneous newspapers as "*le petit Saint-Saëns*," gave his first concert in a public hall, Pleyel's, in Paris. His mother in April of the same year had invited guests to her house to hear him play with his teacher, Stamaty,* a sonata for four hands by Mozart, a concerto by Bach, Beethoven's Concerto in C minor, and pieces by Bach.

The fiftieth anniversary of this first public concert was celebrated at the Salle Pleyel, Paris, June 2, 1896.† The programme was as follows: Overture to "The Marriage of Figaro" (played at the concert of 1846); Saint-Saëns's Concerto No. 5, played by the composer (first time); Introduction to second act of Saint-Saëns's "Phryné"; Romance for flute, played by Paul Taffanel, who conducted the orchestra at this concert; Second Sonata for piano and violin, Op. 102 (first time), played by Saint-Saëns and Sarasate; a Transcription of the Death of Thaïs (from Massenet's "Thaïs"), played by the transcriber, Saint-Saëns; and Mozart's Pianoforte Concerto in B-flat major, played by Saint-Saëns, who had played it at the concert in 1846.

The concerto was played by Louis Diémer, to whom it is dedicated, at a Conservatory Concert in Paris, November 29, 1896.

The first performance in the United States was at New York, March 7, 1898, Raoul Pugno pianist, with Theodore Thomas's orchestra.

The concerto was composed in Egypt early in 1896. It is in three movements.

* Camille Marie Stamaty was born at Rome, March 25, 1811; he died at Paris, April 19, 1870. Highly educated and destined for the diplomatic service, he did not enter on the career of a musician until 1831. He made his début, a pupil of Kalkbrenner, at Paris in 1835, and played a concerto of his own composition. He was much esteemed as pianist and teacher. His most famous pupils were Saint-Saëns and Gottschalk.

† For an interesting and illustrated account of this jubilee see the pamphlet published by Librairies-Imprimeries Réunies (Paris, 1896).

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I. Allegro animato, F major, 3-4.

II. Andante, D minor, 3-4. The movement is Oriental and rhapsodic. Saint-Saëns wrote to a friend: "The second movement is a sort of journey in the East, which goes in the episode in F-sharp major to the extreme East. The section in G. major is a Nubian love-song which I heard sung by boatmen on the Nile when I went down the stream in a dahabeeyah."

III. Molto allegro, F major, 2-4.

ENTR'ACTE.

MODERN TENDENCIES IN MUSIC. THE COMPOSER'S ESTIMATE

(From the *London Times*)

It will be natural that any one who sees the title "Modern Tendencies in Music" on a pamphlet by Eugène Goossens should think it worth the modest sum of 9*d.*, and those who do so will be right. The pamphlet recently published by the Arts League of Service is one of a series of lectures on the arts designed to be more or less comparative, this one on music being delivered after others on painting, poetry, and dancing. The last delivered is the first published. That may be an accident, or it may be a testimony to the wide popular appeal of music as the art above others of which everybody knows something and nobody knows much.

The attraction of this pamphlet is that it might have been labelled "Modern tendencies, by one of themselves," for its author is an artist whose music is in the "tending" stage, and his remarks are valuable primarily as an expression of personal convictions, aims,

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and aspirations. They might have been more valuable still if Mr. Goossens had realized this himself more clearly, and had told us frankly what he wants to do instead of what he conceives others to be doing. He has taken a few representative composers out of many nations, French, Russian, Italian, and Spanish; has thrown in a parenthesis on German music and taken a closer but naturally a guarded and kindly view of his contemporaries in this country. He has tried to thread them on a string and to show some community of tendency between their very diverse efforts. Incidentally he says many true things, and, what is more important, some thoughtful things.

One of these last is his conviction that "music in England is not a matter of schools but of individual achievements," but he immediately sums up his consideration of prominent English composers with a sentence beginning, "If all these writers I have mentioned can develop still further along the lines I indicated in my reference to Stravinsky, then we may surely predict," etc.

The context shows clearly enough that he does not mean to suggest that they should copy Stravinsky. Mr. Goossens is himself too genuine an artist for such a suggestion to be possible, but it

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also shows that as a composer he sees certain ideal aims for modern music which he finds embodied in Stravinsky more surely than in any of the others, and he is inclined to rate the worth of new music by its acceptance of these aims.

This personal limitation almost invariably affects the essays in criticism of the creative artist. He cannot be rid of himself in examining the work of others. If he is generous in his outlook it makes him set enormous store by details in their work which chance to coincide with his own ideals and set his nature vibrating sympathetically with theirs. If he is ungenerous he is quick to discover the negations of his own faith and to condemn accordingly. Generally speaking, the bigger the men the more conscious one is made of the personal limitations in their estimates of contemporaries. In one direction or the other it is apparent in everything which the giant composers of the last century wrote and said of one another. It permeates the criticism of Schumann, Wagner, and Berlioz, what Tchaikovsky said of Brahms and Brahms thought of Tchaikovsky. The chief value of such criticism in the end is that it contributes to an estimate of the man who wrote or spoke it rather than to one of the man or work written or spoken about. Possibly the same is true of all criticism, with this difference, that when the critic is a creative artist we want to be able to form an estimate of his whole personality subsequently, and when he is merely somebody who sits in the stalls and expresses an opinion his personality, if he has one, does not very much matter. But there is this to be said for the critic who is just a listener or a looker-on, that he may

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represent more than his unimportant self. He may be a recording machine of his time, and typical of an important section of his less articulate fellow-listeners, who exercise a sensible pressure on the art of any given time, and in fact are among its tendencies.

To treat music primarily as the expression of certain exceptional individualities seems to us to be peculiarly dangerous at the present moment. Mr. Goossens claims that with the beginning of this century music "took on a new lease of life," and he attributes that "new lease" to a "group of men" who have been doing certain things in composition. It should be possible to look a little deeper than this, to inquire what lies behind the group of men and their new methods in technique, what brought them into existence, and how far they really represent any spiritual need felt by their generation. The idea of the divine right of artists, one which was most strongly promulgated in the nineteenth century, is naturally dear to their hearts, but in constantly dwelling on it present-day artists sometimes seem to get out of touch with facts, and their view almost seems a little old-fashioned. In the eighteenth century music was an aristocratic art made by the servants of churches and courts. It produced J. S. Bach and Mozart. In the nineteenth century Beethoven proclaimed the individual and propagated a race of heroes. What is the twentieth century producing? Mr. Goossens and his group of men say, "More individualism, more heroes. See what a lot of them there are!" Well, perhaps; but where is the new lease of life in all this, beyond the extension of technical means of expression? To some of the onlookers it seems rather that the new life is less in the art of musical composition than in the art (if it may be called one) of musical receptivity. One has to consider that music of one sort or another enters the lives of millions where formerly it affected hundreds; that it is distributed broadcast by cheap publications, by innumerable public performances, by mechanical inventions such as the pianola and the gramophone, that it is the constant accompaniment of the cinema show, of restaurant meals, and seaside promenades. All these new conditions are creat-

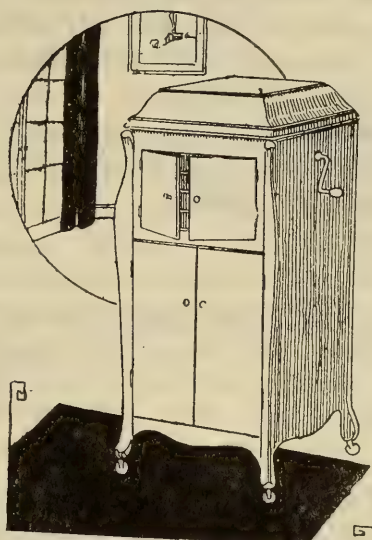
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ing new tendencies, which are far more powerful than the experiments of a group of composers, however clever they may be. Some of these tendencies threaten disaster, others hold out hope of a wider artistic life, but all strike hard at the doctrine of the divine right. At any rate it will be worth while to examine them narrowly in any attempt to describe "modern tendencies," and even when we have done so we may hesitate to "predict" the upshot. The first thing to do is to see the modern composer in relation to this new musical public.

THE RUSSIAN BALLET: SIR ROGER'S VISIT—MUSCOVITES AND PICTS

BY ARTHUR B. WALKLEY

(From the *London Times* of October 29, 1919)

As I sat thinking of a subject for this article and not finding one and reflecting that contributors to the periodical press who are expected to have ideas at fixed intervals are of all men most miserable and envying those of simple mechanical employment, the happy stone-breakers and road-sweepers, my eye fell upon a small sheet which, though printed in antique type and outmoded spelling, still smelled damp from the press. Some of its matter seemed, on ex-

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amination, to be familiar, but it dealt with a topic of the moment, which circumstance must be my excuse for publishing it here to-day.

No. 1000. WEDNESDAY, OCTOBER 29, 1919.

Saltare elegantius quam necesse est probæ.

SALLUST.

My friend Sir Roger de Coverley, when we last met together at the club, told me that he had a great mind to see the Muscovite dancers with me, assuring me at the same time that he had not been at a playhouse these twenty years. When he learnt from me that these dancers were to be sought in Leicester-fields, he asked me if there would not be some danger in coming home late, in case the Mohocks should be abroad. "However," says the knight, "if Captain Sentry will make one with us to-morrow night, I will have my own coach in readiness to attend you; for John tells me he has got the forewheels mended." Thinking to smother him, I whispered, you must have a care, for all the streets in the West are now up, but he was not to be daunted, saying he minded well when all the West Country was up with Monmouth; and the Captain bid Sir Roger fear nothing, for that he had put on the same sword which he made use of at the battle of Steenkirk.

When we had convoyed him in safety to Leicester-fields and he had descended from his coach at the door, he straightway engaged in a conference with the door-keeper, who is a notable prating gossip, and strook'd the page-boy upon the head, bidding him be a good child and mind his book. As soon as we were in our places my old

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friend stood up and looked about him with that pleasure which a mind seasoned with humanity naturally feels in itself, at the sight of a multitude of people who seem pleased with one another, and partake of the same common entertainment. He seemed to be no less pleased with the gay silks and satins and sarsenets and brocades of the ladies, but pish'd at the strange sight of their bare backs. Not so bare, neither, I whispered to him, for if you look at them through your spy-glass you will see they wear a little coat of paint, which particularity has gained them the name of Picts. I warrant you, he answered, with a more than ordinary vehemence, these naked ones are widows—widows, Sir, are the most perverse creatures in the world. Thinking to humour him, I said most like they were war-widows, whereon the good knight lifted his hat to our brave fellows who fought in the Low Countries, and offered several reflections on the greatness of the British land and sea forces, with many other honest prejudices which naturally cleave to the heart of a true Englishman.

Luckily, the Muscovites then began dancing and posturing in their pantomime which they call *Petrooushka* and the old gentleman was wonderfully attentive to the antics of the three live *fantoccini*. When the black fellow, as he called the Moor, clove the head of his rival with the scimitar, the knight said he had never looked for such barbarity from a fellow who, but a moment ago, was innocently playing a game of ball, like a child. What strange disorders, he added, are bred in the minds of men whose passions are not regulated by virtue, and disciplined by reason. "But pray, you that are a critic, is this in accordance with your rules, as you call them? Did your Aristotle allow pity and terror to be moved by such means as dancing?" I answered that the Greek philosopher had never seen the Muscovites and that, in any case, we had the authority of Shakespeare for expecting murder from any jealous Moor. "Moreover, these Muscovites dance murder as they dance everything. I love to shelter myself under the examples of great men, and let me put you in mind of Hesiod, who says, 'The gods have

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bestowed fortitude on some men, and on others a disposition for dancing.' Fortunately the Muscovites have the more amiable gift." The knight, with the proper respect of a country gentleman for classick authority, was struck dumb by Hesiod.

He remained silent during the earlier part of *Schéhérazade* until Karsavina, as the favourite of the Sultan's harem, persuaded the Chief Eunuch to release her orange-tawny favourite, Monsieur Massine, at which the knight exclaimed, "On my word, a notable young baggage!" I refrained from telling my innocent friend that in the old Arabian tale these tawny creatures were apes. He mightily liked the Sultan's long beard. "When I am walking in my gallery in the country," says he, "and see the beards of my ancestors, I cannot forbear regarding them as so many old patriarchs, and myself as an idle smock-faced young fellow. I love to see your Abrahams and Isaacs, as we have them in old pieces of tapestry with beards below their girdles. I suppose this fellow, with all these wives, must be Solomon." And, his thoughts running upon that King, he said he kept his Book of Wisdom by his bedside in the country and found it, though Apocryphal, more conducive to virtue than the writings of Monsieur La Rochefoucauld or, indeed, of Socrates himself, whose life he had read at the end of the Dictionary. Captain Sentry, seeing two or three wags who sat near us lean with an attentive ear towards Sir Roger, and fearing lest they should smock the knight, plucked him by the elbow, and whispered something in his ear that lasted until the Sultan returned to the harem and put the ladies and their tawny companions to the sword. The favourite's plunging the dagger into her heart moved him to tears, but he dried them hastily on bethinking him she was a Mahometan, and asked of us, on our way home, whether there was no playhouse in London where they danced true Church of England pantomimes.

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OVERTURE TO THE OPERA "LE ROI D'YS" ÉDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, November 21, 1891.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

The overture begins, Andante, 3-4, with a few sustained measures for strings in unison. After a short and plaintive song for the oboe, the clarinet has a tender melody, D major, which has been described as the mother-idea of the strain sung by the returning soldier, Mylio (act i.), "Si le ciel est plein de flammes." A trumpet fanfare ushers in the main body of the overture, Allegro, D minor, 2-2. The strongly rhythmed and fiery opening, which is supposed by some to picture the wild passion of Margared,—the invocation sung by her in act ii. is heard,*—leads to B-flat major, with a new version of the trumpet fanfare. A solemn phrase is begun by wind instruments against tremulous chords for the strings. A still more important section is the violoncello theme, Andantino non troppo, B-flat major, 6-4, taken from Rozenn's air, "En silence pourquoi souffrir?" in her duet with Margared. There is a return to the opening theme of the allegro, and a reminiscence of the introductory andante leads to an impassioned and brilliant peroration, Mylio's war song.

* *

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The baritone Manoury sang an aria from "Le Roi d'Ys" at a concert of the Société National in Paris, April 29, 1876, and a duet from the opera was sung by Mme. Lalo and Mme. H. Fuchs at a concert of the same society, March 13, 1880. The libretto had been in his hands for some years. The sketch of the opera was not completed, however, until 1881. In 1886 he made many changes, and at the same time worked on the instrumentation. The opera was completed in 1887, and the manuscript was given to the publisher.

It had been Lalo's wish to produce his work at the Opéra, and Vaucorbeil, even before he was director of the Opéra, had given Lalo great encouragement; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but, when he was chosen director, and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and did not even give him the choice of a scenario. Furthermore, Lalo was obliged to write the music in four months. He accomplished the task, but during the rehearsals he had a paralytic stroke. This ballet, "Namouna," was produced at the Opéra, March 6, 1882, with Rita Sangalli as chief dancer.

"Le Roi d'Ys" went a-begging. Carvalho refused to put the opera on the stage, although it was played to him at Gounod's house, with Gounod singing certain passages. But it found a publisher, and Parévey of his own accord asked permission of the composer to produce it at the Opéra-Comique. The first performance was at that theatre, May 7, 1888. The cast was as follows: Mylio, Talazac; Kar-

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nac, Bouvet; the King, Cobalet; Saint Corentin, Fournets; Jahel, Bussac; Margared, Miss Deschamps; Rozenn, Miss Simonnet. The opera at once made him famous, although he had already composed many of his best works, orchestral, concertos, and chamber music. He was then sixty-five years old. For this opera he was made an officer of the Legion of Honor. He had received the decoration in 1880. The one hundredth performance of "Le Roi d'Ys" at the Opéra-Comique was celebrated May 24, 1889. (See Elzéard Rougier's pamphlet on the occasion, published in 1890.) Since then the opera has remained in the repertory. In 1905 it was performed four times.

The first performance of the opera in the United States was at New Orleans, January 23, 1890, when the cast was as follows: Mylio, Furst; Karnac, Balleroy; the King, Geoffroy; Saint Corentin, Rossi; Jahel, Butat; Margared, Miss Leavinson; Rozenn, Mrs. Beretta.

*
* *

The libretto of this opera in three acts was written by Edouard Blau (1836-1906), who heard an old legend of Brittany, told to him, it is said, by Jules de la Morandière; but the legend itself was no doubt known to Blau in his childhood. Blau's libretto is a very free treatment of the legend about the submersion of the ancient Armorican city of Is. In Blau's version the king of Is—or Ys, as Blau preferred—had two daughters, Margared and Rozenn. They both loved Mylio, a knight who was supposed to die far from home. The king was waging war with a neighbor, Karnac. To bring peace, he gave Karnac the hand of Margared, to her infinite distress. When Mylio, who loved Rozenn, returned, Margared refused to wed Karnac, and he renewed the war. Mylio routed him. Margared, mad with jealousy, plotted with Karnac, and opened the gate that kept the sea from the town. In the confusion Mylio killed Karnac, but the water kept rising until Margared cried out, "It will never stop till it has reached its prey," and threw herself into the flood. Saint Corentin appeared on the surface of the water, and commanded it to recede.

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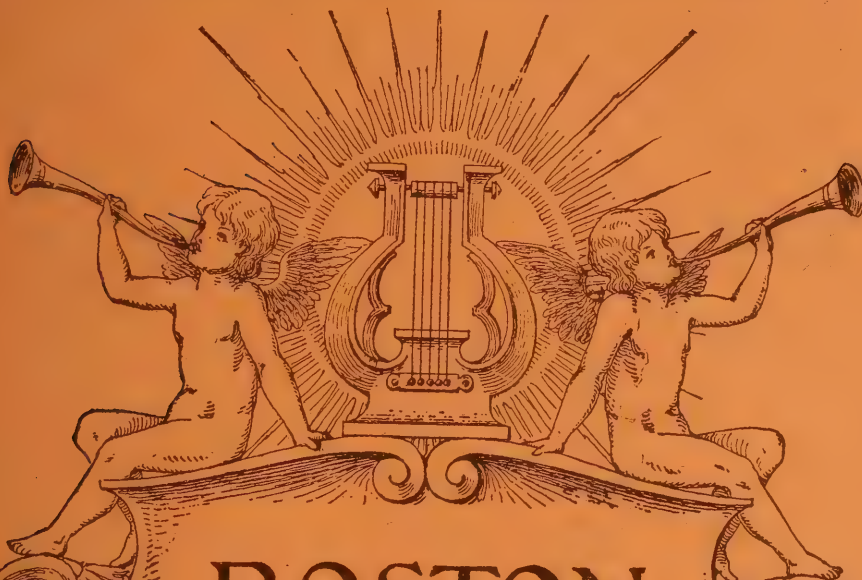
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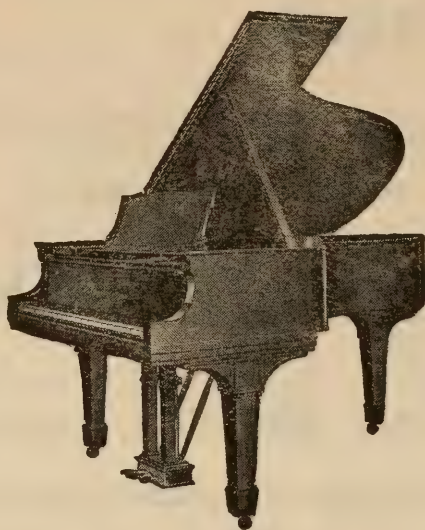
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Beethoven Symphony No. 1 in C major, Op. 21

- I. Adagio molto; Allegro con brio.
- II. Andante cantabile con moto.
- III. Menuetto: Allegro molto e vivace; Trio.
- IV. Finale: Adagio; Allegro molto e vivace.

Wagner A Faust Overture

Mozart Aria, "Ah! lo so," from "The Magic Flute"

Charpentier Air, "Depuis le jour," from "Louise"

Debussy "La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer ("From Dawn till Noon on the Ocean.")
- II. Jeux de vagues ("Frolic of Waves.")
- III. Dialogue du Vent et de la Mer ("Dialogue of Wind and Sea.")

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SYMPHONY No. 1, IN C MAJOR, OP. 21 . . LUDWIG VAN BEETHOVEN
(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor: there are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the *allegro molto* in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn. A symphony once thought by a few to have been composed at Bonn was found at Jena by Professor Fritz Stein and performed there January 17, 1910. The Boston Symphony Orchestra played it in Boston on December 30, 1911.

The first performance was at a concert given by Beethoven at the National Court Theatre, “next the Burg,” Vienna, of April 2, 1800. The programme was a formidable one:—

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn’s “Creation,” sung by Miss Saal.*

* Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn’s “Creation” and “Seasons.” In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

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3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlacker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Haydn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such

* Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "1^{re} Grande Symphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about \$140, and he offered the symphony alone for about \$50. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little

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distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano*, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of his instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

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This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, found that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is

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a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding works; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

* * *

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I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4.

II. Andante cantabile con moto, F major, 3-8.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas."

IV. Finale: there is a very short introduction, adagio, C major, 2-4.

* * *

The first performance of this symphony at Leipsic was at the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhäusen, the trio of the minuet made the most marked impression. The Philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society. It was not the custom then in London to number a symphony on a programme. At the concerts that year Salomon was "the leader," and Clementi was

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"at the piano" with the score. Not until Spohr came to a Philharmonic rehearsal June 19, 1820, was a baton used in London by a conductor. Spohr then stood at a separate desk. Some of the directors objected, but after that date no one sat "at the piano" with the score of a symphony or an overture.

The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The *Décade philosophique* said of it: "This symphony by Beethoven is of a very different nature [from one by Haydn that was also performed]. The style is clear, brilliant, lively." Fétis said in the *Revue musical* of April 16, 1831: "The first symphony of Beethoven was played in Paris about 1808. There were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called; and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under the influence of Mozart; there are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First Symphony was not played at a concert of the Société des Concerts du Conservatoire until May 9, 1830. *Le Courrier de l'Europe et des Spectacles* reviewed a performance of this symphony at Paris in 1810: "The beautiful trio of oboe, clarinet, and bassoon in the last allegro will always be applauded." The reference was probably to the trio of the scherzo. "This symphony, rich in harmony and full of delicious and well-contrasted motives, which are varied and distributed in the happiest manner, awakened hearty applause. This work of a great man is the model presented to the pupils of a great school." The performance was at an exhibition of Conservatory pupils, and some of the hearers who had heard the symphony played at Vienna said that the performance by the Paris Conservatory pupils was far better. On the other hand, Cambini and Garaudé of the *Tablettes de Polymnie* (March, 1810)

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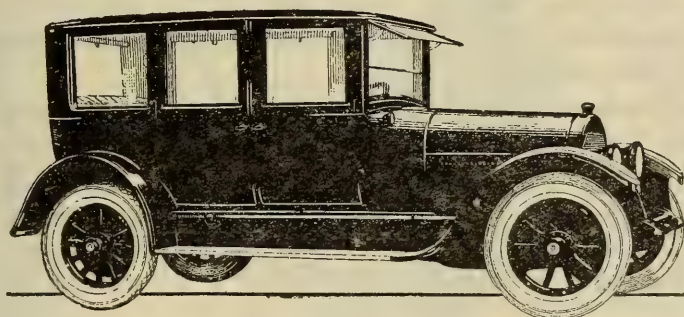
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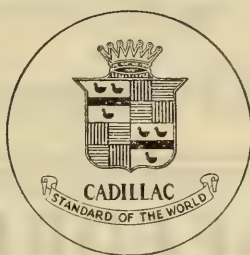
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were alarmed by the “astonishing success” of Beethoven’s works, which were “a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart.”

J. G. Prod’homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphony was played in Boston in the season of 1840–41. The last performance at a concert of the Boston Symphony Orchestra was on January 26, 1918.

A FAUST OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing “Rienzi,” he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie.

In spite of Meyerbeer’s fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: “In order to gain the graces of the Parisian

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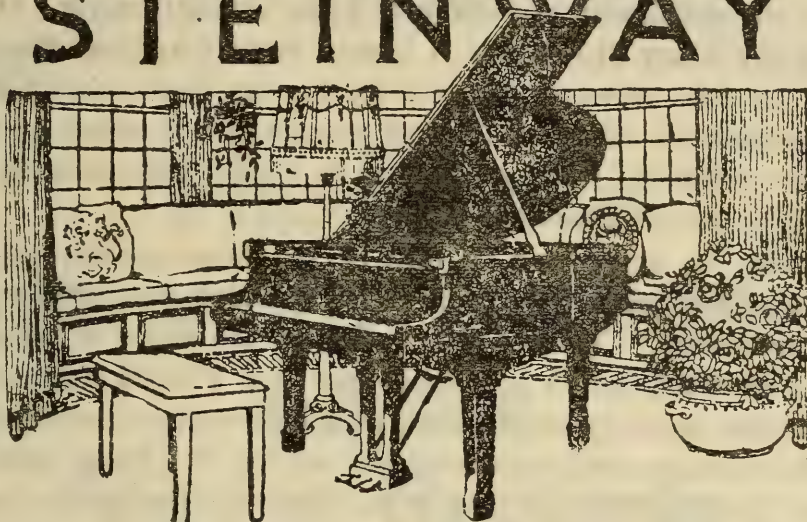
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salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title to the overture.

Glaserapp says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* * *

Wagner's purpose was to portray in music a soul "awearied of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Liszt wished a second middle part "or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too heavy there and—forgive my opinion—the motive in F is not satisfactory. It wants grace in a certain sense. . . . If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid." Wagner answered (November 9,

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1852): "You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation.

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;

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Und so ist mir das Dasein eine Last,
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but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zum Andenken S(einer) l(ieben) F(rau)!*

Wagner replied to a letter written by Liszt on January 25, 1855: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the

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effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

‘Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,’ etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this.”

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

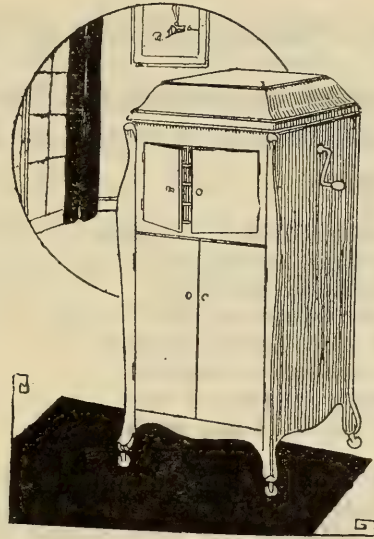
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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The scene is a hall in the Temple of Wisdom. Pamina, the Daughter of the Queen of Night, in love with Tamino cannot understand his silence.

Ah! lo so più non m' avanza,
Che lagnarmi ognòr così,
Ho perduta la speranza
Di tornar felice un dì.
Ah! per te se invan degg' io
Pianger sempre e sospirar;
Più pietosa al pianto mio
Tronchi morte il mio penar.

Ach ichühl's, es ist verschwunden,
Ewig hin mein ganzes Glück,
Nimmer kommt ihr Wonnestunden
Meinem Herzen mehr zurück.
Sieh', Tamino, diese Thränen
Fliessen, Trauter, dir allein,
Fühlst du nicht der Liebe Sehnen
So wird Ruh' im Tode sein.

Ah! I feel that my happiness is gone forever, gone the happiness of love. Never will the joyous hours return to my heart. See, Tamino, these tears flowing, beloved, for thee alone: if thou dost not feel love-longing, there is rest for me only in death.

"Die Zauberflöte," libretto by Emanuel Johann Schikaneder (based on Wieland's story "Lulu, or the Enchanted Flute," with the assistance of an actor Gieseke), music by Mozart, was produced

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at the Auf der Wieden Theatre, Vienna, on September 30, 1791, about two months before the death of Mozart. He conducted the first two performances.

Anna Gottlieb was the first Pamina. Born at Vienna in 1774, she took the part of Barberina in the first performance of "Le Nozze di Figaro" (May 1, 1786). Schikaneder then engaged her for his theatre. In 1792 she went as leading singer to the Leopoldstätt Theatre. She took part in the Mozart Festival at Salzburg in 1842; in the Jubilee of 1856 at Vienna; she died soon thereafter.

Apparently the first performance in the United States was in English at the Park Theatre, New York, on April 11, 1833.

AIR FROM "LOUISE," ACT III., SCENE 1 . . GUSTAVE CHARPENTIER

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing on the steps, looks at him lovingly.

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Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

* * *

"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Riton, Louise; Mme. Deschamp-Jehin, the Mother; Mlle. Tiphaine, Irma.

Marthe Louise Estelle Éliisa Riton, the first Louise in Charpentier's opera, was born at Beaumont-les-Valence, France, February 18, 1878. She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhérie. She made her first appearance in the opera-house as Louise. In 1901 she married and left the stage.

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(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905-06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, and November 16, 1917.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two

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oboes, English horn, two clarinets, three bassoons, double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

*
* *
*

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the

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order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

W. E. Henley wrote ("Views and Reviews: Longfellow"): "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:

Sunset and evening star,
And one clear call for me.

Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song

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which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

* * *

Mr. Felix Borowski, the learned and instructive writer of the programme books of the Chicago Orchestra, has drawn up a list of purely orchestral pictures of the ocean, "which is, it is to be feared, incomplete: Among the sea symphonies are Rubinstein's 'Ocean' symphony; 'Ocean,' symphony by Ferd. Pfohl; 'Ocean,' symphony by Noetzel; 'Von der Nordsee,' by Friedrich E. Koch; 'Nord-seefahrt,' by Jules de Swert, 'An die Adria,' of Franz Mikorey, and 'Sinfonia Marinaresca,' by Antonio Scontrino. 'La Mer,' by Paul Gilson, and 'Des Meeressang,' by Jan Brandt-Buys, are symphonic sketches. There are symphonic poems—'Am Meer,' by Klaus Pringsheim, and 'The Great Silence,' by Alphonse Diepenbrock, which is based on the sentence of Nietzsche, 'Here is the sea; here we can forget the town.' Two symphonic sketches—'Meergrus' and "See-morgen,' were written by Max Schillings, and, under the name of orchestral sketches, Debussy published 'La Mer.' 'La Mer' was also the title given by Glazounoff to an orchestral fantasie.

"The overtures include Mendelssohn's 'Calm Sea and Prosperous Voyage' and 'Fingal's Cave' (The Hebrides), and Alexander C. Mackenzie's nautical overture, 'Britannia.' Works not classed in the foregoing category are William H. Bell's 'Mother Carey' (Three Sailor Pieces) and Robert Radecke's 'Am Strande.'" To these pieces may be added Rimsky-Korsakoff's "Sadko," symphonic poem, and the sea-music in "Scheherazade."

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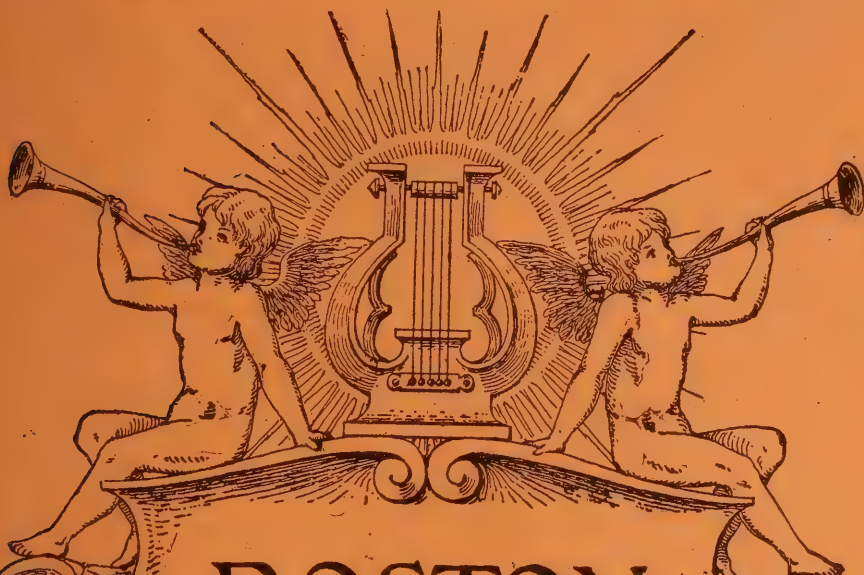
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Mendelssohn Symphony No. 3 in A minor, "Scotch," Op. 56

- I. Andante con moto; Allegro un poco agitato.
- II. Vivace non troppo.
- III. Adagio.
- IV. Allegro vivacissimo; Allegro maestoso assai.

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"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work

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inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

* * *

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished January 20, at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The titles of the movements were not then given. At the third performance in Leipsic, January 26, 1843, these titles were given:

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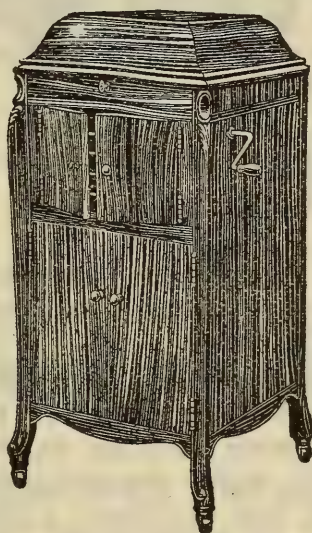
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Introduktion und Allegro agitate, Scherzo assai vivace, Adagio cantabile, Allegro guerriero, und Finale maestoso. At the fourth performance in Leipsic, February 22, 1844, this note was added, "In uninterrupted succession." The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity for ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds, "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Karl Bach, the applause was livelier and more general.

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini; arias by Rossini and Mercadante; a harp solo; Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

* * *

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is in the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a

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title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the "Italian" symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of programme music? Mr. Stratton, in his excellent life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture suggested the tones of love entranced at approaching nearer the goal of its desires, Mendelssohn replied that his idea was quite different; he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"—it must be remembered that Mr. Stratton's book is addressed to an English public—"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe—feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the Northern capital. He was greatly

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interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur.”

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart’s court “issued modes and habits that altered the cast of the Northern melodies,” for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: “And I conceive that one of those grand, stalwart practioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle.” To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as “among the most complete examples of national forms turned to musical order” the Scherzo of Mendelssohn’s third symphony in A minor, called, from this very Scherzo, “the Scottish.”

And see how this “Scotch” symphony was misunderstood by no less a man than the sensitive Schumann, who, having been told that it was the “Italian,” listened to the music, and then spoke of the

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beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of German writers about music, found this "Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first Allegro, the gently sorrowful and solemn march-movements in the Adagio, the violent conflict in the Finale? These *rinforzatos* in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,—we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). How far we are from Scotland and Rizzio and the bagpipes!

* * *

The score and parts of the Symphony in A minor were published by Breitkopf & Härtel, of Leipsic, in February, 1843.

The movements are not separated by the usual waits; they should be played consecutively, without stops.

I. Andante con moto, A minor, 3-4: Allegro un poco agitato, A minor, 6-8.

II. Vivace non troppo, F major, 2-4.

III. Adagio, A major, 2-4.

IV. Allegro vivacissimo, A minor, 2-2: Allegro maestoso, A major, 6-8.

The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Domineco Barbaja, manager of the Kärnthnerthor and the An der Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind. The two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden

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when Weber was there, had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently did not frighten Weber from accepting a libretto from her. She had translated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Tugendsamen Euryanthe von Savoyen" ("The Story of the Innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette" by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16-19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of

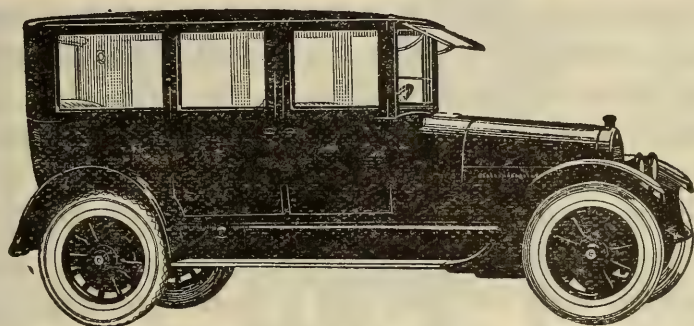
* The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theater An der Wien, Vienna, December 20, 1823, and performed only twice.

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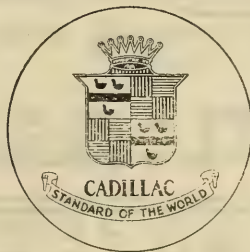


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the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

* * *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by

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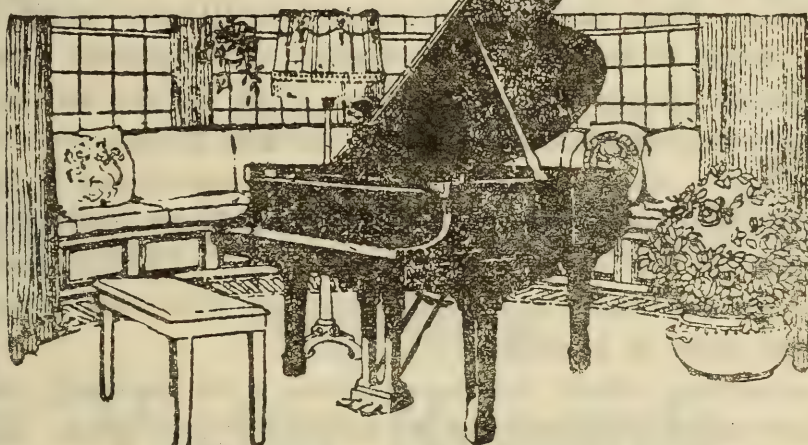
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Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity. In each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

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So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's *Life of Shakespeare* in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in

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Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ'." This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture,

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that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). The old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo; violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major,

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then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was composed at Vienna. The autograph score, which in 1860 was owned by August André at Offenbach, bears this title: "di Wolfgango Amadeo Mozart Vienna li 12 d'Aprile, 1784 per la Sgra. Barbara Ployer." This Barbara Ployer was a daughter of a prominent citizen and a pupil of Mozart's. He wrote to his father on June 9, 1784, that Babette the next day would play this new concerto at a concert at her father's country place at Döbling; that he himself would play the quintet in E-flat major with wind instruments, and with Babette "the great sonata for two pianofortes"—the one in D major composed early in that year. "I shall bring Paesiello, who has been here since May on his return from St. Petersburg, in the carriage, so that he can hear my compositions and my pupil." Mozart also wrote his pianoforte concerto in E-flat major (K. 449) for Miss Ployer. It is dated February 9, 1784.

I. Allegro, G major, 4-4.

II. Andante, C major, 3-4.

III. Allegretto, G major, 2-2.

The accompaniment is scored for flute, two oboes, two bassoons, two horns, and strings.

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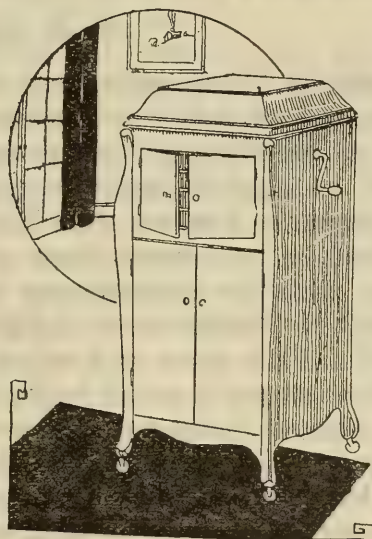
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(From the *London Times*)

A curious thing happened this week, which suggests a parable for the end of a concert season. A certain man wished to give a recital of Beethoven's piano sonatas. He was not a famous man; in fact, he said in announcing his recital that this was his first appearance in London and that he was self-taught. We may suppose that he had some ideas about Beethoven which he wanted to express, for the programme he set forth ranged from a sonata ascribed to Beethoven's childhood to the great "Hammerclavier," Op. 106. This man did what he supposed other recital-givers to do. He engaged a small hall; he had bills printed with his portrait on one side of them and his programme on the other; he advertised in some newspapers and had his bills posted outside the hall. No doubt he thought that in London there would certainly be some people ready to go and hear a new and self-taught musician play, and some others who would want to hear Beethoven's music whoever played it. So he just went to the hall at the appointed hour and found there awaiting him—an audience of one.

One lady who had thought she would like to hear a little Beethoven, or like to hear a stranger play, and had paid 2s. 4d. for the privilege, was sitting there patiently waiting for the concert to begin. The recital-giver waited, hoping there might be others like her, but in the end her 2s. 4d. was returned and she was politely told that the concert would not take place.

Perhaps this decision was wrong. To play to one person who thinks your music worth paying for is a privilege not to be despised. Moreover, had the recital-giver persisted, the audience would very soon have been doubled, for the music critic of this journal was on his way there, and would have arrived sooner had he not had to wait for an omnibus. Probably other gentlemen of the Press would have looked in and said nice (or nasty) things in their papers afterwards, and every one knows how important that is to an artist. But be that as it may, you cannot blame the man and you must pity him. Think of the hopes with which the recital was planned, the work entailed in its preparation, the confidence that

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among London's millions there would be perhaps one hundred, perhaps fifty, people who would find the announcement sufficiently interesting to risk a small sum on it, the discovery that there was only one who cared even to the extent of 2s. 4d.

The story is pathetic, but in reality the case is not so unique as it appears to be. The only difference between this man and countless other aspirants was that he did not know a few simple things that they know. Any concert agent would have told him that there are two ways of getting an audience together, bullying your friends and cajoling those indifferent to you. Only famous men have enemies, so that they may be left out of count by the beginner. The recital-giver must do the first for himself, and his success depends on the number of his friends and his powers of importuning them. A woman recital-giver may go further, and so move her friends beforehand that they will not only buy tickets but give an order to a florist for bouquets to be presented at an appropriate moment. The concert agent has machinery for cajoling the indifferent. He will send out a large number of free tickets, to which the following unwritten conditions apply: (1) that somebody shall use them; (2) that the users shall applaud (preferably at the end of each work, but if by any inadvertence they should applaud during a bar's rest in the middle the mistake will not be used against them); and (3) that stallholders shall remove their hats. Chocolates may be eaten and newspapers read during the performance; conversation must not be above an ear-tickling whisper; slumber is permissible, but snoring must be limited to a

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mezzo-forte. It is not necessary to come at the beginning or to stay till the end.

These are the conditions on which the collection of dummy audiences is based, and a large proportion of beginners in the concert room, and even some experienced artists, have to be content with dummy audiences.

The system, however, has a bad effect on music in two ways. It not only gives the performer a false estimate of his real position with the general public, but it tends to destroy the real audiences. The man of our parable (which is a true story) has been spared the false estimate. He knows exactly where he stands, and knows it better than if he had been applauded by one hundred ignoramuses and abused by a dozen critics. If he is a genuine artist he also knows that he deserves to stand higher, and will not be discouraged. His case may be less fortunate than that of many others who have had an apparent success.

But the effect on real audiences is an even greater evil. People who know that they can hear music any time for nothing are not likely to want to hear it at any particular time and at the cost of a personal effort. The standard of individual recital-givers of the humbler order may not be a particularly high one, but, at least as far as instrumentalists are concerned, you can rarely enter a London concert room without finding there performances, perhaps indifferent, but generally reasonably intelligent, of some of the finest music ever written. Even the most ordinary performance of the "Hammerclavier" sonata must be of use to somebody, not necessarily to people who remember all the great interpretations from Hans von Bülow to Busoni, but to the thousands to whom music of the bigger kind is still a new and wonderful experience. For such people there cannot be too many opportunities of hearing the things which matter, but the concert halls within a mile of Oxford-circus are not their opportunity. It is not that we have in London too many concerts, but that they are too much crowded into one little area, made too cheap to people who do not care about

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them, and given in conditions and at prices impossible to people who do.

Years ago, when concert halls were not so numerous and the dummy-audience system had not been so fully developed, the fact of giving a recital in the centre of London was the goal of the artist's ambition. Now it is his starting-point. In those days, the starters more commonly got the loan of a room in a private house where the few who were interested could assemble, and critics would go to such private-house gatherings to discover new talent. There was much to be said for the plan, and possibly some return to it would at least do something to destroy the pernicious effect of the dummies. This problem of musical distribution is at least one to be taken seriously.

"ROMEO ALONE: GRAND FÊTE AT THE CAPULETS," FROM THE DRAMATIC SYMPHONY "ROMEO AND JULIET," OP. 17 . . HECTOR BERLIOZ

(Born at la Côte-Saint-André, France, December 11, 1803; died at Paris, March 9, 1869.

"Roméo et Juliette," grand dramatic symphony with chorus, solos for voices, and a prologue in choral recitative after Shakespeare by Émile Deschamps, was sketched in 1829, composed in 1839, produced in 1839, revised and published as a whole in 1847. (The strophes of the prologue had previously been published for voice and piano.) A second and revised edition was published in 1857. The work is dedicated to Nicolo Paganini.

The first performance was on Sunday, November 24, 1839, at the Conservatory, Paris. Berlioz conducted. Adolphe Joseph Louis Alizard sang the part of Friar Laurence; Alexis Dupont, the scherzetto of Queen Mab; Mme. Wideman, the strophes of the prologue, in place of Rosine Stoltz, who had been announced. Mme. Stoltz sang

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List of Works performed at these Concerts during the Season of 1920-1921

BEETHOVEN	
Symphony No. 1 in C major, Op. 21	IV. February 2
BERLIOZ	
Overture, "Benvenuto Cellini," Op. 23	I. November 3
"Romeo alone; Grand Fête at the Capulet's," from "Romeo and Juliet," Dramatic Symphony	V. March 16
BOÏTO	
Marguerite's Prison Song, "L' Altra Notte," from "Mefis- tofele," Act III. Soloist: FRANCES ALDA	II. December 1
BRAHMS	
Symphony in E minor, No. 4, Op. 98	III. January 5
CHARPENTIER	
Air, "Depuis le jour," from "Louise" Soloist: HULDA LASHANSKA	IV. February 2
DAVID	
Air, "Charmant Oiseau," from "The Pearl of Brazil" Soloist: MABEL GARRISON	I. November 3
DEBUSSY	
"La Mer," Trois Esquisses Symphoniques	IV. February 2
HILL	
Poem for Orchestra, "The Fall of the House of Usher" (after Edgar Allan Poe)	I. November 3
LALO	
Overture to "Le Roi d'Ys"	III. January 5
MENDELSSOHN	
Octette for Strings in E-flat, Op. 20	II. December 1
Symphony No. 3 in A minor, "Scotch," Op. 56	V. March 16
MOZART	
Recitative, "Mia Speranza Adorata," and Rondo Soloist: MABEL GARRISON	I. November 3
Aria, "Ah! lo so," from "The Magic Flute" Soloist: HULDA LASHANSKA.	IV. February 2
Concerto for Pianoforte and Orchestra in G major (Köchel No. 453) Soloist: ERNO DOHNÁNYI	V. March 16
PUCCINI	
Prayer, "Vissi d'Arte," from "La Tosca," Act II. Soloist: FRANCES ALDA	II. December 1
SAINT-SAËNS	
Pianoforte Concerto No. 5, in F major, Op. 103 Soloist: ALFRED CORTOT	III. January 5
SIBELIUS	
Symphony No. 1 in E minor, Op. 39	I. November 3
STRAVINSKY	
Orchestral Suite from the Ballet "Petrouchka" Piano—RAYMOND HAVENS	II. December 1
STRUBE	
Four Preludes for Orchestra (First performance in Baltimore)	II. December 1
WAGNER	
A Faust Overture	IV. February 2
WEBER	
Overture to the Opera "Euryanthe"	V. March 16

at the second performance on December 12 of the same year. The first performance of the complete work outside of Paris was at Vienna, January 2, 1846, in a concert organized by Berlioz. The singers were Betty Bury, Behringer, tenor, and Josef Staudigl, bass.

Berlioz called the work a "grand symphony with chorus." On September 22, 1839, he wrote to his friend Ferrand that he had finished it. "It is equivalent to an opera in two acts and will fill out a concert; there are fourteen movements."

There is an Introduction: Combats. Chorus with contralto solo, strophes for contralto. "Queen Mab" for tenor solo and chorus. Part II. Romeo alone; Grand Fête at Capulet's House. Part III. Capulet's Garden. Part IV. Queen Mab, or the Dream Fairy. Juliet's Funeral Procession. Romeo at the Tomb of the Capulets. Finale. Fight of Capulets and Montagues. Air of Friar Laurence. Oath of Reconciliation.

Berlioz wrote as a preface: "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions should be expressed by the orchestra. It is moreover to introduce gradually in the musical development choral masses, whose too sudden appearance would do harm to the unity of the composition. Thus the prologue, in which, after the example of the prologue by Shakespeare himself, the chorus exposes the action, is sung by only fourteen voices. Later is heard, behind the scene, the male chorus of Capulets; but in the funeral ceremonies, women and men take part. At the beginning of the finale the two choruses of Capulets and Montagues appear with Friar Laurence; and at the end the three choruses are united.

ROMEO ALONE: GRAND FÊTE AT CAPULET'S HOUSE.

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by Mercutio; but knowing that Juliet is of the rival house, and giving way to despair, he seeks the solitude of the garden. After recitative-like phrases of the first violins and interrupting harmonies by the wood-wind and other strings, a pathetic theme is sung by oboe and clarinet, later by first violins. This theme is developed and interrupted by dance music, which has already been heard in the prologue. The tempo changes from *Andante malinconico e sostenuto* to *Larghetto espressivo*, and wood-wind instruments sing the song of Romeo's love over arpeggios in the violoncellos. Tambourines give at intervals the dance rhythm. With the *Allegro* in F major, 2-2, Romeo is again in the ball-room. The dance theme is worked up elaborately to a brilliant pitch. The theme of the preceding *Larghetto* is used as a counter-subject by wood-wind and brass. A chromatically descending theme in half-notes suddenly checks the gayety of the throng and the lovers' rapture. The Montague is recognized, but Capulet's words to Tybalt—

"I would not for the wealth of all this town,
Here in my house, do him disparagement"—

have their way, and the revel is resumed, although the voice of the lamenting Romeo is heard, as he steals from the fête to wait in Juliet's garden. A jubilant coda brings the close. The chromatic strife-motive sounds ominously in the basses. The movement is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, bass drum, cymbals, two triangles, two tambourines, two harps, strings.

In 1828 he spoke to Deschamps about the scheme of the Symphony. "We planned out together," says Deschamps, "the scheme of the musical and poetical work: melodies and verses came in a mass; the symphony appeared—ten years later." In 1829 Berlioz wrote to Ferrand, apropos of a portion of his cantata "Cleopatra": "It is terrible; it is frightful! It is the scene where Juliet meditates on

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her burial alive in the tomb of the Capulets, surrounded by the bones of her ancestors, with the corpse of Tybalt near by." Later he told Mendelssohn in Rome that he had found the subject of a scherzo in Mercutio's description of Queen Mab. In the course of an article on music in Italy he wrote with reference to Bellini's "I Capuletti ed i Montecchi": "What a subject! How everything is planned for music! First the dazzling ball at Capulet's; then the furious quarrels and fights in the streets of Verona—the inexpressible night-scene of Juliet's balcony—the piquant jests of the careless Mercutio—the pontifical Hermit—the frightful tragedy—at last the solemn moment of reconciliation!" Auguste Barbier says that Berlioz asked him for a libretto, or at least a poetic text, for his symphony. There is no doubt as to Berlioz's determination to write the work inspired by the revelation of Shakespeare through Miss Smithson, whether he shouted his resolve aloud or let it gnaw at his brain.

He began to compose "Romeo and Juliet" in 1839, and he tells us that he worked for seven months without an interruption of more than three or four days out of thirty. "What a fiery life I lived during that time! With what energy I swam in this great sea of poetry, caressed by the wild breeze of fancy, under the hot rays of the sun of love kindled by Shakespeare, and believing I had the force to reach the marvelous isle where stands the temple of pure art!"

There were three performances of the symphony in November, 1839. There were large audiences, and the work at the second and the third performances was more fully appreciated than at the first. Stephen Heller described in a letter to Schumann the enthusiastic scene at the second concert and the emotion of Berlioz, and added: "It is a great pleasure for the friends of art to see this progress of public opinion, and above all the man of genius blazing courageously a glorious path far from the prosaic and vulgar roads of routine and speculation."

Yet there were dissenting voices. Some attacked the form of the symphony, and one found in the Queen Mab scherzo only "a queer little noise, like that of badly greased syringes." The receipts of the three performances amounted to 13,200 francs. After the expenses were paid there was the sum of 1,100 francs for the composer.

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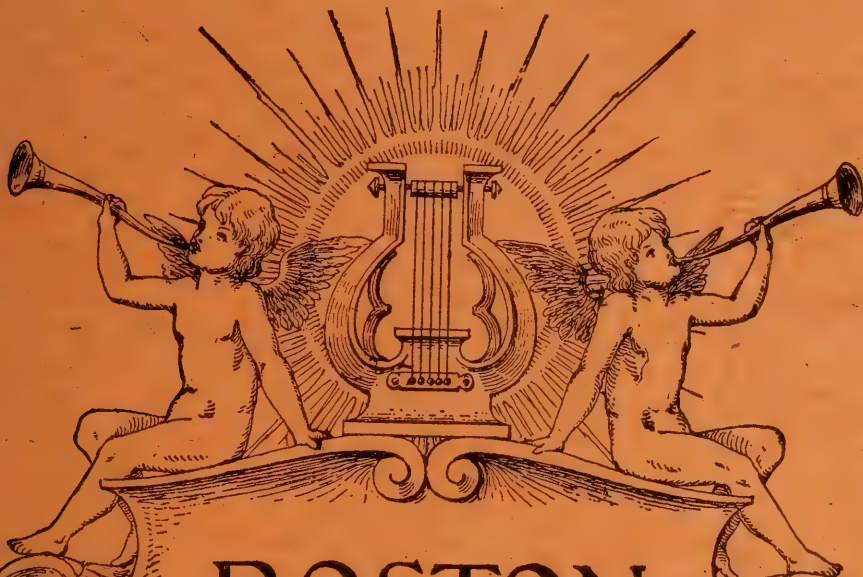
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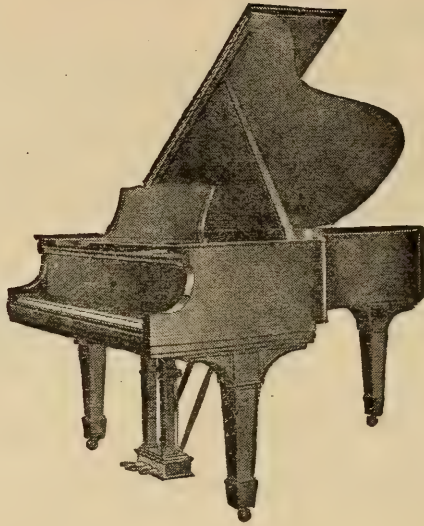
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SYMPHONY IN E MINOR, No. 1, Op. 39 JAN SIBELIUS
(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and the silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld *).

* * *

The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's "Jean Sibelius":—

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and

wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

SYMPHONIC FANTASIA ON TWO FOLK-SONGS OF ANJOU,
GUILLAUME LEKEU

(Born at Heusy near Verviers, Belgium, January 20, 1870; died at Angers, January 21, 1894.)

This Fantasia, composed May, 1891–May 28, 1892, and published in 1909, was performed for the first time on October 21, 1893, at Verviers, when the composer conducted. It was played in New York for the first time by the Symphony Society, Walter Damrosch conductor, November 30, 1918.

The score calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, triangle, cymbals, strings.

In the middle of June, 1891, Lekeu competed for the Belgian *prix de Rome* with his cantata "Andromède." He did not receive a single vote for the first prize; he was awarded only the second prize, which he refused. He wrote to Vincent d'Indy, who had advised him to compete: "The cause of my and Roël's downfall is the same old jealousy shown by musical academies toward modern music; but

for me the case became more complicated on account of the fact that my whole education was received at Paris and outside of any conservatory."

Lekeu began work on his "Fantasia" before this experience as a competitor and he completed the work shortly before his violin sonata engaged his attention.

The score of the Fantasia does not contain a programme, but a programme is published in Samazeuilh's transcription for the pianoforte (four hands):

Note de l'auteur.

A la tombée du soir les couples enlacés bondissent et tourbillonnent; c'est le bal de l'"Assemblée" et la danse toujours s'accélère aux crix joyeux des gars, aux rires éperdus des filles rouges de plaisir, pendant qu'éclat, dominant la fête et sa folie, la voix souveraine de l'Eternel Amour. . . .

Vers la plaine, où l'ombre s'approfondit, paisible et mystérieuse, l'Amant a entraîné l'Amante. . . .

Il résiste à la voix aimée qui lui demande de retourner à la danse, et, rieuse, par les champs silencieux, va répétant les rondes toujours plus lointaines; il sait implorer et dire sa tendresse.

Dans le décor d'une nuit d'été lumineuse, étoilée et pleine du parfum de la terre endormie, la scène amoureuse déroule sa passion grandissante, et les amants s'éloignent au frais murmure de la rivière qu'argente le clair de lune.

Note by the Composer.

As night falls, couples embracing gambol and whirl. It is the Assembly Ball, and the dance constantly quickens amid the joyous cries of the youths, and the wild laughter of the girls red with pleasure, while, mastering the festival and its madness, the sovereign voice of Eternal Love breaks forth.

Towards the field, where the shadow deepens, peaceful and mysterious, the Lover has hurried the Beloved.

He resists the loved voice that insists they should go back to the dance, and, laughing, amid the silent fields, repeats the dance tunes, more and more distant; he knows how to implore, to plead his love.

In the setting of a luminous summer night, lighted by stars and odorous with the perfume of the sleeping earth, the love scene unrolls its growing passion, and the lovers wander further and further away, to the murmur of the river which the moonlight silvers.

The first folk-song, G major, 2-4, is given out by the clarinet and later is played by the full orchestra. Passages for horns and trumpets with a variant of the theme lead to another proclamation of the theme. Then come a fugato, with the basses beginning a new variant, a counter theme for trombones, and a subsidiary motif (violas and violoncellos) leading to the quiet second theme (flute). The cadence figure of this theme is freely used in the development. (Note the passage for oboe over muted strings.) There is an episode for a trumpet fanfare derived from this theme, while violins have a variant of the first song. The ending is quiet.

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Mr. Van Yorx has frequently appeared with the Boston Symphony Orchestra

(Born at Moscow, on Christmas Day, 1871*; died there on April 14, 1915.)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Petrograd at one of the Belaïeff Symphony concerts. It has also been performed in other European cities, as Berlin, and at London, April 4, 1910, when Sergius Kussevitsky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, the conductor of the Russian Symphony Society of New York, has done much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present, and the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reverie" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900.

We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a Pantheist nor a Theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle,

* Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar.

gong, bells, celesta, two harps, violin solo, organ, and the usual strings.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, in 1906. Mr. Alt-schuler kindly loaned his copy of it, and a literal translation into English was made by Mrs. Lydia L. Pimenoff-Noble of Boston expressly for the Programme Book of October 22, 1910. This translation was reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting to-day. There are verses that recur like a refrain, especially the first lines:—

“The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love.”

The Spirit is “exhausted with the whole gamut of sensations”; he is ready to sink into oblivion;

“But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up
In threatening wave
An ugly crowd
Of wild terrors;
.
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.
.
But suddenly—
The gay rhythms
Of a bright premonition
In him are born.
.
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.
.
Wonderfully has he comprehended
The divine force
Of his will,
.
.
.
.
.
.
He wishes victory,
He is victorious,
He triumphs!
And rejoicing he can
To his beloved world
At once return.”

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"No disquieting rhythms
Engloom thee,
No horrid spectres menace thee.
'Tis the disintegrating poison
Of monotony,
That worm of satiety,
That eats up feeling.
And with a cry of pain
The universe resounded:
Something else!
Something new!
By pleasure exhausted,
By pleasure, not by life,
The Spirit takes flight
Into the domain of grief and suffering.
In free return to the world of turmoil and troubles
He marvellously comprehends
The meaning of the mystery of the depths of evil.
Again open the black maws,
Again they yawn, threaten to engulf,
Again the struggle and effort of the will,
The desire to conquer all.
Again there is victory, again intoxication,
And rapture,
And satiety.
With quickened rhythm
Let the pulse of life beat stronger!
O, my world, my life,
My blossoming, my ecstasy!"

At last

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.
He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing,
The Spirit fitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

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The poem ends with a rhapsodic invocation of the poet to the world he has created:—

“O pure aspirations,
I create thee,
A complex entity,
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.
I am affirmation,
I am ecstasy.
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced—
Now is excitement,
What terrified
Is now delight,
And the bites of panthers and hyenas have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With the joyful cry,
I am.”

*
* *

“There are solemn and gorgeous pages in the symphonic poems of Scriabin. And yet, despite their effulgence, their manifest splendors, their hieratic gestures, these works are not his most individual and significant. Save only the lambent ‘Prometheus’ they each reveal to some degree the influence of Wagner. The ‘Idyl’ of the Second Symphony, for instance, is dangerously close to the ‘Waldweben’ in ‘Siegfried,’ although, to be sure, Scriabin’s forest is rather more the perfumed and rose-lit woodland, Wagner’s the fresh primeval wilderness. The ‘Poème de l’Extase,’ with its oceanic tides of voluptuously entangled bodies, is a sort of Tannhäuser ‘Bacchanale’ modernized, enlarged, and intensely sharpened. For, in spite of the fact that at moments he handled it with rare sympathy, the orchestra was not his proper medium. The piano was his instrument. It is only in composition for that medium that he expressed indelibly his exquisite, luminously poetic, almost disquieting temper, and definitely recorded himself” (Paul Rosenfeld).*

* “Musical Portraits” (New York, 1920).

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PROGRAMME

Enesco Symphony in E-flat major, Op. 13
I. Assez vif et rythmé.
II. Lent.
III. Vif et vigoureux.

Hill Poem for Orchestra, "The Fall of the House of Usher"
(after Edgar Allen Poe)
(First time in New York)

Franck Prelude, Chorale and Fugue (Orchestrated by
Gabriel Pierné)

Berlioz Overture, "Benvenuto Cellini," Op. 23

There will be an intermission of ten minutes after the symphony

SYMPHONY IN E-FLAT MAJOR, OP. 13 . . GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This symphony was performed for the first time at a Colonne concert at the Châtelet, Paris, January 21, 1906. The symphony was first played in New York by the New York Symphony Orchestra, February 17, 1911; by the Philadelphia Orchestra in Philadelphia, January 31, 1912. Dedicated to Alfred Casella, it is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, four horns, two trumpets, two cornets à pistons, three trombones, bass tuba, a set of four kettledrums, bass drum, triangle, cymbals, tambourine, two harps, twenty first violins, eighteen second violins, fourteen violas, twelve violoncellos, twelve double basses.

First movement, *Assez vif et rythmé* (very lively and well rhythméd), E-flat major, 3-4. The chief theme is sounded vociferously by horns, trumpets, and cornets, then is taken up by the whole orchestra. There is a resonant sequence, with theme tossed among groups of the brass. A chord held by wind instruments with measures of descending strings (*ppp*) prepares the way for the second theme, which enters in a rather undecided manner (oboe, then first violins). There is a short return of the first. These motives are used together with the introduction of a hunting theme, on which at last is built a structure with the chief motive in the basses. After a broad climax the answer to this motive is heard from the wood and brass instruments. There is no use of the lyrical second theme. The chief theme dominates until another height is reached. After that the second theme is heard and again the sequences, and in the midst of the last appearance of the hunting figure a fragment of the lyric motive is used with full orchestral strength.

II. *Lent* (very slow), 9-8. Mr. Philip H. Goepp said of this movement: "With all the splendor of color and ornament, it might be called a Lament in three notes. For the motive of horns, thrice repeated at the very beginning, is undoubtedly the main legend. Of other phrases there are many; but they seem mainly attendant figures, or variants, or episodic." There are ascending sequences until the violins have an expressive theme. What Mr. Goepp calls The Legend returns variously harmonized. The second theme is richly ornamented. At the end the measures are for two solo violas, violas, four solo violoncellos, and violoncellos with a few notes for wind instruments.

III. *Vif et vigoureux* (lively and vigorously), E-flat major, 2-2. The strings, beginning quietly, have a long-continued figure. There are calls in the wind section. The music grow stronger and stronger. Earlier thematic material appears in various disguises. Thus there are hints at the second theme of the first movement and at the Legend in the second. There is, however, a new melody, an expressive one for strings; bassoons and horns. The running figure of the beginning returns, and soon accompanies a singular episode for wind instruments. The Legend constantly asserts itself. The Finale begins with a fanfare. A portion of the expressive melody is broadly sung, and in the closing jubilation the Legend is sounded boldly by the brass.

* *

Enesco is reported as having said a few years ago to a visitor:—

"People have been puzzled and annoyed because they have been

unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not at all as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms's horn trio you hear the 'Walküre'; in the third symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

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"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

"THE FALL OF THE HOUSE OF USHER," POEM FOR ORCHESTRA (AFTER THE STORY BY POE), OP. 27 EDWARD BURLINGAME HILL

(Born at Cambridge, Mass., September 9, 1872; now living there.)

This orchestral work was composed in the summer of 1919 and revised during the fall and winter of 1919-20. The score calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, clarinet in E-flat, two clarinets in B-flat and A, bass clarinet, four horns, four trumpets (fourth *ad lib.*), three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tam-tam, harp, celesta, and strings.

The composer writes: "It was not my intention to depict the story scene by scene but rather to attempt to give in music an impression of the atmosphere of the story as a whole. For musical treatment I did associate the two themes with Roderick and Madeleine Usher, but entirely without descriptive realism save possibly in the destruction of the house. Structurally the piece approaches closely the abridged sonata form, or sonata without development, with a short introduction and a coda."

* *

"The Fall of the House of Usher" was first published in Burton's *Gentleman's Magazine and American Monthly Review*, owned and edited by William Evans Burton, a famous English low comedian. In 1839 Poe became the associate editor. The story was included in "Tales of the Grotesque and Arabesque," by Edgar A. Poe, two volumes (Philadelphia, 1840).

PRELUDE, CHORALE, AND FUGUE FOR PIANOFORTE; ORCHESTRATED BY
GABRIEL PIERNÉ CÉSAR FRANCK

(César Auguste Franck, born at Liège, December 10, 1822; died at Paris, November 8, 1890; Henri Constant Gabriel Pierné, born at Metz on August 16, 1863, is now living in Paris.)

Franck's *Prélude, Choral, et Fugue*, for pianoforte, dedicated to Marie Poitevin, was composed in 1884. "Les Djinns" (after Hugo), for pianoforte and orchestra, 1884; the *Variations Symphoniques*, for pianoforte and orchestra, in 1885; the *Danse Lente*, for piano-

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forte, in 1885; the *Prélude, Aria, et Final*, for pianoforte, in 1886-87. The earlier pianoforte pieces, not including the *Trios* (1841-42), were dated 1842, '43, '44, '45, '46, '65, '73; *Prélude, Fugue, et Variation* with harmonium, 1873 (transcription of an organ piece—1860-62).

Prelude, Chorale, and Fugue was performed for the first time at a concert of the *Société Nationale*, Paris, January 24, 1885, when Mme. Poitevin was the pianist.

* * *

Pierné's orchestra transcription was published at Paris in 1903. There was a performance at a *Châtelet* concert, Paris, on November 27, 1904, Pierné, conductor (during *Colonne's* sojourn in America).

The transcription is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, four bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, two harps, strings. For these concerts a *Glockenspiel* is also employed.

The first performance in this country was at New York by the *Symphony Society*, January 16, 1914.

* * *

Vincent d'Indy in his life of Franck has this to say about the *Prelude, Chorale, and Fugue*:—

"Frank, struck by the lack of serious works in this style (pianoforte), set to work with a youthful fervor which belied his sixty years to try if he could not adapt the old æsthetic forms to the new technic of the piano, a problem which could only be solved by some considerable modifications in the externals of these forms. It was in the spring of 1884 that he first spoke to us of this wish, and from that moment until 1887 his eyes dwelt perpetually upon the ivory of the keyboard. He began by a piece for piano and orchestra, a kind of symphonic poem based upon an Oriental subject from Victor Hugo's '*Les Djinns*,' * in which the pianist is treated as one of the executants, not as the soloist of a concerto, as custom had hitherto demanded. This work . . . was only a first attempt, which soon found completion in the admirable *Prelude, Chorale, and Fugue* for piano solo. In this composition all is new both as regards invention and workmanship. Franck started with the intention of simply writing a prelude and fugue in the style of Bach, but he soon took up the idea of linking these two movements together by a Chorale, the melodic spirit of which should brood over the whole work. Thus it came about that he produced a work which was purely personal, but in which none of the constructive details were left to chance or improvisation; on the contrary, the materials all serve, without exception, to contribute to the beauty and solidity of the structure.

"The *Prelude* is modelled in the same form as the prelude of the classical suite. Its sole theme is first stated in the tonic, then in the dominant, and ends in the spirit of Beethoven with a phrase which gives to the theme a still more complete significance. The

* Produced in Boston at a Chickering concert, B. J. Lang, conductor, Mrs. Jessie Downer Eaton, pianist, February 24, 1904.

Chorale in three parts, oscillating between E-flat minor and C minor, displays two distinct elements: a superb and expressive phrase which foreshadows and prepares the way for the subject of the Fugue, and the Chorale proper, of which the three prophetic words—if we may so call them—roll forth in sonorous volutions, in a serene, religious majesty. After an interlude which takes us from E-flat minor to B minor—the principal key—the Fugue presents its successive expositions, after the development of which the figure and rhythm of the complementary phrase of the Prelude returns once more. The rhythm alone persists, and is used to accompany a strenuous restatement of the theme of the Chorale. Shortly afterwards the subject of the Fugue itself enters in the tonic, so that the three chief elements of the work are combined in a superb peroration.

“When interpreting this dazzling conclusion, it is evidently the subject of the Fugue that should be brought out by the pianist, for it is the keynote, the reason for the existence of the whole work. We find it as early as the second page of the Prelude in a rudimentary but quite recognizable form; it grows more distinct in the initial phrase of what I have called the first element of the Chorale; finally, after its full exposition in the first entry of the Fugue, the peroration to which I have referred above recalls the subject combined with the other elements. From this moment it appears in its full significance, and enfolds us in its triumphant personality until the final peal which brings the work to a close.” (Translation by Mrs. Rosa Newmarch.)

OVERTURE TO THE OPERA “BENVENUTO CELLINI,” OP. 23.

HECTOR BERLIOZ

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838:

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It appears that after the production of "Guillaume Tell" at the Paris Opéra (1829), the operas previous to "Benvenuto Cellini" had no overture, only an introduction. This was so even with "Robert le Diable" and "Les Huguenots."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)"!

The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.

The score of the overture was published in June, 1839; the orchestral parts in April, 1855. The transcription by A. Fumagelli for pianoforte, two hands, was published in September, 1852; for four hands in July, 1856.

Hans von Bülow made a score for voice and pianoforte of the opera. His "Humoristische Quadrille" on themes from the opera was published in 1879.

Eight "morceaux de chant" appeared separately in 1838 in Paris; in 1846 the cavatina "Entre l'amour et le devoir" was published at Vienna.

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The manuscript of the original score of the opera is in the library of the Paris Conservatory. The library of the Opéra contains a copy in three volumes (1838).

* * *

The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati,* Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stoltz.

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre.

* The librettists originally introduced Pope Clement VII. The censor obliged them to substitute a Cardinal. Berlioz wrote to his sister Adèle on July 12, 1838, "It would, however, have been curious to see Clement VII. at loggerheads with Clement VII." For Clement's quarrel with Benvenuto and scenes with Salviati, "that beast of a Cardinal," see J. A. Symonds's translation of "The Life of Benvenuto Cellini" New York, 1890, pages 124-139. His Holiness took Benvenuto into favor again, and when he died soon afterwards, Benvenuto, putting on his arms and girding his sword, went to San Piero and kissed the feet of the dead Pope, "not without shedding tears."

† It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.



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Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio * will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, *Allegro deciso con impeto*, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The *Larghetto*, G major, 3-4, that follows, begins with pizzicato notes in the basses and a slow cantilena, taken from music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin" † (wood-wind and also violins). The trombones hint at the Cardinal's theme, with changed rhythm and without pauses. This is now played (E-flat major) by clarinets, bassoons, and violoncellos, with florid passages for first violins, then for flute and oboe. The Harlequin theme returns, and is worked up to a short climax.

The main body of the overture begins with the return of the first and joyous theme, *Allegro deciso con impeto*, G major, 2-2, which is somewhat modified. The motive is given to the wood-wind over syncopated chords in the strings and a restless pizzicato bass. The instrumentation grows fuller and fuller until the violins take the theme, and they and the wood-wind instruments rush fortissimo to a gay subsidiary motive, which consists of passage-work in quickly moving eighth notes against a strong rhythmized accompaniment. This development is extended, and leads, with hints at the rhythm of the first theme, to the second motive, a cantabile melody in D major, 2-2, sung by wood-wind instruments over an accompaniment in the middle strings, while the first violins hint occasionally at the rhythm of the first motive. This cantilena, which has reference to Cellini's love for Teresa, is repeated by first violins and

* "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzonne, Mme. Bosman.

† The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

Regardons bien Maître Arlequin,
C'est un fameux ténor romain."

• The original tonality is D major.

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violas in octaves,* while second violins and violoncellos still have the tremulous accompaniment, and bassoons and double-basses have a running staccato bass.

The working-out is elaborate. Nearly all of the thematic material enters into it. A recitative-like phrase for violoncellos assumes importance later. The transition to the third part of the movement brings in unexpectedly the first theme (wood-wind) in A minor, and the full orchestra suddenly gives a fortissimo repetition of it in G major.

In the third part of the movement the trombones and ophicleide take up the violoncello phrase just alluded to, and make a dramatic use of it against developments in counterpoint of figures taken from the first subsidiary. The brass plays a thunderous *cantus firmus*, the cantilena of the clarinets, bassoons, and violoncellos, in the slow introduction (the Cardinal's theme), against sustained chords in the wood-wind and rapid counterpoint for violins, violas, and first violoncellos. This counterpoint is taken from the first subsidiary theme. Shortly before the end there is a general pause. The Cardinal's theme is heard once more; a quick crescendo brings the end.



Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions; a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830. The musician saw Rome, its monuments and squares, dagger-thrusts, open-air harlequinades. Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national genre; they refuse the libretto, that they will not be obliged to admit the music of a madman."

Berlioz wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote, "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7,

* "This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it."—W. F. APTHORP.

1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

In 1837 Heinrich Heine wrote from Paris: "We shall soon have an opera from Berlioz; the subject is an episode from the life of Benvenuto Cellini, the casting of his Perseus. Something extraordinary is expected, for this composer has already achieved the extraordinary." And Heine regretted that Berlioz had cut off his immense antediluvian bush of hair that bristled over his forehead like a forest over a steep precipice.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was considered so difficult that there were twenty-nine full rehearsals. According to the rule of the Parisian opera-houses, Berlioz was not allowed to conduct his own work. Habeneck was apparently unfriendly. Some of the orchestral players found the music very original; others were indifferent, bored, hostile; two in place of playing their part were heard by Berlioz playing the old tune "J'ai du bon tabac." On the stage, male dancers would pinch the ballet girls and cry out with them, mingling their cries with the voices of the singers. Duponchel, the director of the opera-house, did not interfere; he did not condescend to attend the rehearsals. When he heard that some of the orchestra admired the music, he remarked: "Did you ever see such a shifting of opinion! Berlioz's music is found to be charming and our idiotic musicians praise it to the skies."

The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérivis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance. Don François de Paule, brother of the Queen of Spain, sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini."

According to Berlioz's account of the performance the overture had "an exaggerated success, and all the rest was hissed with admirable ensemble and energy." Duprez was excellent in the

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violent scenes, but his voice no longer lent itself easily to gentle passages, to music of revery. Mmes. Dorus-Gras and Stoltz found favor with Berlioz, and of the latter he wrote: "Mme. Stoltz drew such attention in her rondo of the second act, 'Mais qu'ai-je donc?' that this rôle [Ascanio] can be considered as her point of departure toward the extravagant position she acquired later at the Opéra from the height of which she was so brusquely hurled." But Gustave Bord in his *Life of Rosina Stoltz* (Paris, 1909) says that as Ascanio she did not add much to her reputation. "It was only stated that as her legs were well made, the male part was well suited to her."*

The stage settings were mediocre, as though the management had expected a failure and prepared for it. Familiar or trivial expressions in the libretto provoked laughter. The libretto was condemned before the end of the first scene. As for the music, the audience did not hear or care. There was laughter, there was hissing; there were imitations of animals; there was even a ventriloquist. Only the two women on the stage were undisturbed. Boschot says that Duprez sang "in a condescending manner."

The next morning Berlioz made cuts in the score and corrections in the libretto. The second performance was on September 12. A small audience; receipts, 2,733 francs, the half of an average receipt. There was no hissing, but the applause in the half-empty hall was pathetic. Third performance on September 14: A small audience; receipts below 3,000 francs.

The majority of the critics were favorable towards Berlioz and the opera. Perhaps they wished to raise him, a colleague in criticism, from his fall. Théophile Gautier recalled the heroic days of 1830.

Not until 1913 was there a revival of "Benvenuto Cellini" in Paris. It was at the Théâtre des Champs-Élysées, on March 31, 1913, by Gabriel Astruc. Teresa, Mlle. Vorska; Benvenuto, Lapelleterie; Ascanio, Judith Lassalle; other parts were taken by Messrs. Petit, Dangès, Blancard. Felix Weingartner conducted. There were six performances.

* * *

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8-15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pages 126-133 (Berlin, 1868). See also Joseph d'Ortigue's "De l'École musicale italienne et de l'administration de l'Académie royale de Musique à l'occasion de l'opéra de M. H. Berlioz" (Paris, 1839).

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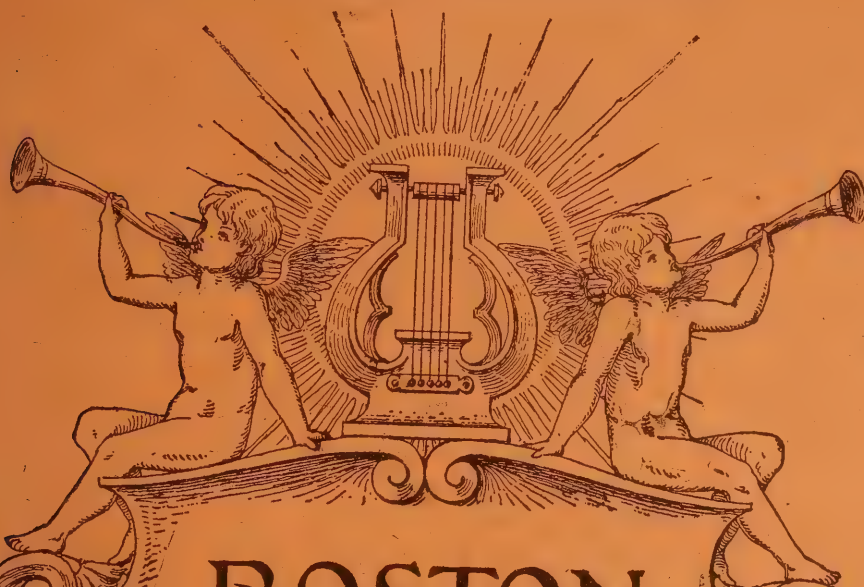
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Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Van Den Berg, C.
Hess, M.

TRUMPETS.

Mager, G.
Mann, J.
Kloepfel, L.
Perret, G.

TROMBONES

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
Van Den Berg, W.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

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PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Ravel "Le Tombeau de Couperin" ("Couperin's Tomb"), Suite for Orchestra

- I. Prelude.
- II. Forlane.
- III. Menuet.
- IV. Rigaudon.

(First performance in New York)

Respighi "Fontane di Roma" ("Fountains of Rome")
Symphonic Poem

The Fountains of Valle Giulia at dawn—The Triton Fountain at morn—The Fountain of Trevi at mid-day—The Villa Medici Fountain at sunset.

Strauss "Till Eulenspiegel's Merry Pranks, after the
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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last.

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was

repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.



In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."



The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S
TOMB") JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses Pyrenées, on March 7, 1875; now living at Paris.)

In July, 1914, Ravel began to compose a Suite for pianoforte, entitled "Le Tombeau de Couperin." The fantastical title was probably invented to give the idea that the Suite was in the ancient manner, after the manner of the great writer for the clavecin, whose exquisite music is still modern. The war came and Ravel fought for his country and for civilization. The work was completed in June and November of 1917. The published Suite was copyrighted in 1918. The Suite is in memory of his friends killed in the war.

This pianoforte suite was in six movements: 1. Prelude (vif, 12-16 time), "To the memory of Lieut. Jacques Charlot"; 2. Fugue (Allegro moderato, 4-4 time), "To the memory of Second Lieut. Jean Cruppi"; 3. Forlane (Allegretto, 6-8 time), "To the memory of Lieut. Gabriel Deluc"; 4. Rigaudon (Assez vif, 2-4 time), "To the memory of Pierre and Pascal Gaudin"; 5. Menuet (Allegro moderato, 3-4 time), "To the memory of Jean Dreyfus"; 6. Toccata (vif, 2-4 time), "To the memory of Capt. Joseph de Marliave." This Suite was first played in Paris in 1919, by Margaret Long, according to a note in the *Ménestrel*.

Ravel took four movements of this pianoforte suite and orchestrated them. The orchestra employed is a small one: two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. This Suite was brought out at a Padeloup concert in Paris, Rhené-Baton conductor, on February 28, 1920.

1. PRELUDE. E minor, vif, 12-16 time.

2. FORLANE. The forlane, forlana, or furlana, is said to derive its name from the district of Friula, whose inhabitants were called Furlani. (Marshal Ducrot was made Duke de Frioul.) It is an old dance, belonging to the Venetian gondoliers, and performed by two dancers, whirling giddily, and, as some say, now and then giving imitations of rowing or pulling an oar. The time is generally given as 6-8. Desrat describes it as having a close analogy to the tarantella, and he says the time is 3-8. The furlana was one of several foreign dances that made their way into France late in the sixteenth or early in the seventeenth century, as the figured Italian dances, the Brando and the Balletto, hitherto unknown or little practised at the Court, came into fashion in the time of Catherine de Medicis, who loved dancing, so that, as Brantôme assures us, she busied herself with inventing ballet steps and devising new figures. But it was Guillaume Louis Pécourt who made popular La Forlana, with La Bourrée d'Achille, La Mariée,

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Excellent examples of the forlane are found in Bach's Overture in C major,—Forlane, C major, 6-4, scored for two oboes, two bassoons, strings, and *continuo*; Rameau's ballet, "Les Sybarites," scene iv.,—Forlane, G major, 6-4, scored for oboes, bassoons, and strings "without clavecin"; Ponchielli's "La Gioconda," in the finale of the first act, —Furlana, F major, 6-8, allegro vivacissimo; Chausson's "Quelques Danses," No. 4, "Forlane" (1896).

3. MENUET. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. It is said—but erroneously—that Haydn was the first to introduce the minuet into the Symphony. The dance is found in the larger symphonies of Gossec, who wrote and published symphonies before Haydn had composed his first. There is a minuet in the Symphony in D major by Georg Matthias Monn, of Vienna, written not later than 1740.

(For a discussion of the minuet in the early symphonies sees "Mozart Jugendsinfonien," by Detlef Schultz, Leipsic, 1900.)

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy."

Mozart as a lad, journeying with his father, wrote to his mother and sister from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." To which Mr. Krehbiel added this note: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet, and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and modern, see G. Deserat's "Dictionnaire de la Danse," pp. 229-246 (Paris, 1895).

4. RIGAUDON. Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoun) is a word of doubtful origin. Rousseau says in his Dictionary of Music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing-master at Marseilles. The word "rigadoun" came into English literature as early as 1691. There is a verb "rigadoun." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoun and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

The dance came probably from Provence or Languedoc, and was danced in the time of Louis XIII. Campan in his "Dictionnaire de Danse" (Paris, 1787) says that there were two beats in the measure and the movement was gay. The step is made "in the same place,

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without advancing or retreating or going to one side, although the legs make different movements." First the two feet are brought together and the knees are bent alike. "You raise yourself with a leap and at the same time raise the right leg, which turns to the side, and with the knee extended you return to the first position; but you are hardly in position, when the left leg is raised, and turned to one side, without any movement of the knee. When the two feet are on the ground you bend and raise yourself with a leap. You fall on two feet, and this ends the step. You should be careful in making this step that your legs are well extended when you raise them, and when you leap, you should fall on the toes with stretched legs. Thus the step will seem lighter." In Provence and Languedoc the Provençals "instead of opening the legs toward the side, pass them in front, and cross them a little, but this step is not so graceful." See also Desrat's "Dictionnaire de la Danse" (Paris, 1895). The music is in 2-4 or 4-4 time, "and consists of three or four parts, of which the third is quite short. The number of bars is unequal; the music generally begins on the third or fourth beat of the bar."

* * *

When Ravel was about twelve years old, his parents decided that he should be a musician. He was admitted into the Paris Conservatory in 1889, and he entered Anthiome's preparatory class for pianoforte. In 1891 he was awarded a first medal. He studied for four years in the class of Bériot, and took lessons of Hector Pessard in harmony, André Gédalge in counterpoint and fugue, and in 1897 of Gabriel Fauré in composition. In 1901 the second *grand prix de Rome* was awarded him for the cantata "Myrrha." The two years following did not favor him. In 1904 he did not compete, but in 1905 he applied, and was not allowed to be a contestant. This refusal made a great stir in Paris. Many articles appeared in the journals, and it is said that the unfairness shown toward a pupil that had taken a second *prix de Rome* had much to do with the nomination of Fauré as Director of the Conservatory.

"THE FOUNTAINS OF ROME," SYMPHONIC POEM BY OTTORINO RESPIGHI

(Born at Bologna, Italy, July 9, 1879; now living at Rome.)

"Fontane di Roma," composed in 1916, was performed for the first time on February 10, 1918, at one of a series of concerts given in Rome under the direction of Arturo Toscanini, for the benefit of artists disabled in the great war. The programme of this concert included also Glinka's "Kamarinskaya," d'Indy's "Istar" variations, Saint-Saëns's "Danse Macabre," the overture to "Saul" by Bazzini, Mozart's D major symphony, and the overture to Smetana's "The Sold Bride." After the performance of Respighi's symphonic poem, Toscanini was thrice recalled.

The first performance in the United States was at a concert of the Philharmonic Society, New York, on February 13, 1919.

The argument of the poem is printed in the score in Italian, French, and English.

The Fountain of Valle Giulia at dawn.
The Triton Fountain in the morning.
The Fountain of Trevi at mid-day.
The Villa Medici Fountain at sunset.

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, a bell, two harps, celesta, pianoforte, organ (*ad libitum*), strings.

Respighi first studied music with his father. Entering the Liceo Musicale in Bologna, he studied the violin with Federico Sardi and composition with Giuseppe Martucci. He also had lessons from Luigi Torchi. Graduated in 1901, he visited foreign countries. Living for a time in Russia, he studied at Petrograd with Rimsky-Korsakoff, later, in Berlin, with Max Bruch. He was appointed professor of composition at the Liceo Musicale, Bologna. Since 1913 Respighi has taught composition at the Royal Academy of Saint Cecilia at Rome.

The list of his compositions includes these operas: "Re Enzo" (Corso Theatre, Bologna, 1905); "Semirama" (Municipal Theatre, Bologna, 1910), "Maria Vittoria"; "Aretusa," a cantata for mezzo-soprano and orchestra; a lyric poem, "Il Tramonto," for voice and string quartet; "Dramatic" symphony; "Suite all' antica" for strings and organ; Suite in G minor for orchestra; Notturmo and

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He arranged Monteverdi's "Lamento d' Arianna" for vocal parts and orchestra; Vitali's Ciacona in G minor and Bach's violin sonata in E major for violin, string orchestra, and organ.

In June, 1920, Mme. Pavlova brought out in London, "Le Astuzie femminili," music by Cimarosa, recitatives after his manner, orchestration by Respighi.

On June 5, 1919, the Diaghileff Russian Ballet at the Alhambra, London, brought out the ballet "La Boutique Fantasque," music from Rossini's pianoforte pieces of his later years arranged by Respighi. "Rossini's music," wrote Ernest Newman, "gave us a new respect for that extraordinary personality; there is no other music that has this precise flavor of audacity, wit, humor, and cynicism." The chief dancers were Lydia Lopokova, Lydia Sokolova, Leonide Massine, Leon Weizikowsky, and Enrico Cecchetti. Henry Defosse conducted.

At the Quirino, Rome, in the early summer of 1920, Mme. Leonidoff and her Russian ballet company performed "La Fantasia Indiana," music by Glinka and Rimsky-Korsakoff, orchestrated by Respighi; "Les Chansons Arabes," music by Borodin and Rimsky-Korsakoff, orchestrated by Respighi; "La Pirrica," sculptures and frescoes of Grecian antiquity, music by Chopin, orchestrated by Respighi.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Mr. Krehbiel well says: "The reference [*Schelmen-*

weise] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

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SECOND MATINEE

SATURDAY AFTERNOON, DECEMBER 4

AT 2.30

PROGRAMME

Mendelssohn Octette for Strings in E flat, Op. 20

- I. Allegro moderato ma non fuoco.
 - II. Andante.
 - III. Scherzo: Allegro leggierissimo,
 - IV. Presto.
-

Lalo Concerto for Violoncello with Orchestra

- I. Prelude: Allegro maestoso.
 - II. Intermezzo.
 - III. Introduction: Rondo.
-

Stravinsky Orchestral Suite from the Ballet "Pétrouchka"

- I. "Fête Populaire de la Semaine Grasse—Danse Russe."
("Fair in Festival Week—Russian Dance.")
- II. "Chez Pétrouchka" ("Pétrouchka at Home").
- III. "Fête Populaire de la Semaine Grasse."
"Vers le soir—Danse des Nounous—Danse des Cochers et
des Palefreniers."
("Towards Evening—Nurses' Dance—Dance of Coach-
men and Grooms.")

Piano, RAYMOND HAVENS

SOLOIST
JEAN BEDETTI

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There will be an intermission of ten minutes after the octette

OCTET FOR FOUR VIOLINS, TWO VIOLAS AND TWO VIOLONCELLOS;
E-FLAT MAJOR, OP. 20 . . . FELIX MENDELSSOHN BARTHOLDY

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

This Octet was composed in 1825 and completed on November 20. It was intended as a birthday gift for Mendelssohn's young friend, the violinist Eduard Rietz,* to whom the work is dedicated; Eduard's birthday fell on October 17. Zelter wrote to Goethe on November 6 of 1825: "My Felix is progressing and is industrious. He has just completed an Octet for eight necessary instruments; it has hands and feet."

The parts were published in 1832; the score in 1848.

It is said that, writing the Scherzo, Mendelssohn had in mind a passage from the Walpurgis night's dream of Goethe's "Faust":—

"*Wolkenflug und Nebelflor
Erhellen sich von oben.
Luft im Laub und Wind im Rohr,
Und alles ist zerstoben.*"

"Flight of clouds and misty veil appear from above. Stirring leaves and wind in the reeds—and then all vanishes."

Fanny, describing the Octet in her Life of her brother, says: "Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick,

* Eduard was a brother of Julius Rietz (1812–77), composer and conductor, active in Leipsic and Dresden. Eduard, born at Berlin in 1802, died there in 1832. He was a member of the Royal Orchestra in that city. In 1826 he founded the Philharmonic Society and conducted it.



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to follow better the aërial crowd. At the end, the first violin flutters upward, light as a feather—and all vanishes away.”

Some see in this Scherzo the anticipation of the overture to “A Midsummer Night’s Dream,” composed in the year afterwards. Mendelssohn thought highly of the Scherzo, for he orchestrated it and introduced it in his C minor Symphony (1824), when it was performed by the Philharmonic Society of London under his direction on May 25, 1829. The Scherzo, which replaced the Menuetto in the original work, was then redemanded. It was also introduced in the performance of the Scherzo at Munich under his direction on October 17, 1831.

There were in all probability private performances of the Octet at Mendelssohn’s house, with Eduard Rietz, first violin, soon after the work was completed. The painstaking Theodor Müller-Reuter in his “Lexikon der deutschen Konzertliterature” finds no public performance before the one at Leipsic on March 26, 1835, at the Gewandhaus, when Henriette Grabau, a singer, gave a concert. Only one movement was then played.* There was a performance of the whole work in the Gewandhaus at a Quartet Concert. The players were Ferd. David, C. W. Ulrich, F. R. Sipp, Chr. E. Winter (violins); C. A. Queisser, F. Mendelssohn (violas); A. Grabau, Engelmann (violoncellos). At the first performance in Berlin, February 8, 1836, the players were L. Ganz, H. Ries, L. Maurer, Ronneburger, C. H. Böhmer, E. Richter, M. Ganz, and A. Just. On November 18, 1843, at Leipsic the players were noteworthy: Ferd.

* It is not determined whether this movement was the Scherzo.

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The *Allgemeine Musikalische Zeitung* (No. 14, 1832) published a singular announcement of publication: "Octet for 4 violins with accompaniment of 2 violins and 2 basses." In the original edition, "Reitz" is spelled "Ritz." The latter spelling is found in Mendelssohn's dedication of his violin sonata, F minor, Op. 4, to Eduard; also in musical periodicals, so "Ritz" may have been the original family name.

The original version contains the composer's note: "This Octet must be played in the style of a symphony in all the voices. The pianos and the fortes must be exactly and clearly distinguished and brought out more sharply than usually happens in the case of pieces of this species."

Mendelssohn wrote from Paris in March, 1832, that his Octet was played in a church to commemorate Beethoven's death-day (March 26). He described the choice of this piece as the most foolish in the world, although the Scherzo was performed while the priest at the altar was officiating in a silent mass.

The Octet was performed by a double quartet in Masonic Temple, Boston, on February, 1853, at a Mendelssohn Festival. The programme stated that this was the first performance in America. The concert was given by the Mendelssohn Quintet Club which was then composed as follows: August Fries and Francis Riha, violins; Edward Lehmann, viola and flute; Thomas Ryan, viola and clarinet; Wulf Fries, violoncellist. The Club was assisted in the Octet by F. Suck, Charles Eichler, T. Mass.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA . . . EDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Padeloup concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847-91), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist.* She then played for the first time in the United States.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and the usual strings.

I. Prelude. Lento, D minor, 12-8. Allegro maestoso, D minor, 12-8.

* Elsa Ruegger, violoncellist, was born at Lucerne, Switzerland, December 6, 1881. She studied with Eduard Jacobs of the Brussels Conservatory, played at a charity concert when she was eleven years old, and made a concert tour when she was thirteen. On June 20, 1896, she was awarded the first violoncello prize of the Brussels Conservatory "with the highest distinction." She has journeyed extensively in Europe and in the United States as a virtuoso.

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II. Intermezzo. This movement has the nature of a romanza and also a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 9-8; the other Allegro presto, G major, 6-8.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of recitative for the solo violoncello. In the allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

* * *

Mr. JEAN BEDETTI, violoncellist, was born at Lyons, France, on December 18, 1883. At the Lyons Conservatory of Music he took violoncello lessons of his father. He made his first appearance in public at a theatre in Lyons when he was eleven years old, and played Davidoff's concerto. He studied at the Paris Conservatory, where he was awarded a second prize in 1901, and a first prize in 1902, when a first prize was awarded also to Mlle. Clément. Mr. Bedetti's teacher was Jules Loeb. Mlle. Clément, a pupil of Cros Sainte-Ange, was named first. This action on the part of the jury was severely censured by leading critics. Having played in chamber-music clubs, Mr. Bedetti became the first violoncellist of the Opéra-Comique orchestra in 1904. In 1908 he was appointed first violoncellist of the Colonne Orchestra, playing in turn under Messrs. Colonne, Pierné, and Monteux. He has given recitals in French cities, also in England, Belgium, Spain, and Switzerland. Called to the colors in the French mobilization of August 2, 1914, he served actively at the front for eighteen months. He became first violoncellist of the Boston Symphony Orchestra in October, 1919.

ENTR'ACTE.

WOMEN COMPOSERS: A SIXTH FINE ART

(From the *London Times*)

A composition by a woman composer has lately received a number of performances which has made her brother-composers' mouths water. The received opinion as to its merits is that it was the equal of anything that a male student of like age might be expected to turn out, and that in being so it was quite exceptional. It is not proposed here to controvert that opinion, only to ask why such achievement is as rare as it is.

Why are women not creators in music? They are often in the front rank as singers or dancers, actors or reciters, and here they may "create a part" quite as often as men. But creation in this sense is interpretation—the translation, as it were, of a book written by some one else; and though the interpreter may have undoubted originality, it is not structural like the originality of the playwright or the choreographer. This consists less in having an idea that no one had before than in taking ideas that are common property

and recasting them in a vital form; and that requires sustained effort. It is strange that man, not woman, excels in the arts, when we reflect that all of them, even architecture, renounce fact in favor of fancy. The poet ignores the exact sequence of events, the painter suppresses any objects he chooses, and the musician, whose subject-matter is the phases of emotion, which are quite as much facts as the others, does best when he arranges them to suit not the poem or the situation but a scheme of his own. Art, then, forswears facts, the nameable things of life, in which man is at his best, and dedicates itself to fancies, those nameless things in which woman is without a rival.

It has often been remarked that she drops her violin or puts her paintbox and campstool in an attic when she marries. The explanation usually given is that with the cares of a household there is not time for such pursuits. But the busiest people make time. There is another explanation. She finds her husband's mind a more interesting instrument than the violin, and the interplay of her children's characters goes nearer the root of the matter than the lights and shadows of a landscape ever did. The accepted arts hit their purpose when they express life; a woman finds it more satisfying to mould life, and it is there her fine art lies. She finds a palette or a gamut in the facts the day brings and in the people who surround her, and sets her fancy to work on these.

Musical composition asks for robustness of mind. With no objects in nature to rivet attention, or words and sentences to help concentration, it is, however tackled, a feat of endurance. The difficulty is to keep a grip on the plan of it. Not that music is all logic: we gave up that idea when we declined any more to identify its frontiers with the Rhine and the Memel. But it must be consistent or else become chaotic. Consistency is a male virtue, and men, in making a fetish of it, are apt to make a mess of the art of living—that sixth fine art which women have taken for their province and in which they are easily supreme. In actual musical composition women have not yet given us enough instances to generalize from. In Mlle. Chaminade we found a light touch and a wayward

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charm; with Mme. Poldowski we are in the presence of eyes that see our weakness and a smile that condones it. When we listen to Mrs. Beach and Miss Smyth we are aware that, just as in a concert gloved hands will applaud a male singer, so it is possible for a composer to espouse art for the sake of the complementary virtues. We might expect feminine taste to make the colors of the orchestra specially its own. But orchestration is a matter of hard practical knowledge of instruments, and that would be, as the Latin grammar says both "artisan" and "artist" are common to either sex. Two things we may be sure a woman will not do. She will not write academic music, for she is a believer in fashion and lives in the present; nor journalese, which dabbles in words till it can get "there"—she is there already.

In conclusion—in that place, in fact, to which every true woman has skipped on already to find the point—we may say this. A man turns from the game of life to the game of art, seeking in its fancies a refuge from stubborn facts. But these facts are not so stubborn to a woman; if they are not quite fancies, they are malleable enough to serve the purpose of her own art, the art of living. In this she can be an original creator as no man can, for its whole technique is to plan and execute in a flash, and its only notation is to be found in the lives it exalts or humbles. What are paints and tones, to souls? And she is interested not in the game but in the players. It is they who are the cards she holds, the men she moves, the counters with which she marks. And who would want to write melodies and rhythms if, like her, he could move minds and spirits?

ORCHESTRAL SUITE FROM "PÉTROUCHKA."

IGOR FEDOROVITCH STRAVINSKY

(Born at Oranienbaum, near Petrograd, on June 5, 1882; now living.*)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was introduced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Kar-savina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr.

* Stravinsky's home is at Morges, Switzerland, but he is now said to be living near Paris.

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are entirely different.

Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghileff.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an allusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan* :—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik*, a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain] † the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less suc-

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains: one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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cessful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions and so long as the drum continues its slow fusilade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coach-

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"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Mousorgsky's."

The ballet calls for these instruments: four flutes (two interchangeable with piccolos), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), two trumpets (one interchangeable with little trumpet, in D), two cornets-a-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* *

Stravinsky's father was Fedor Ignatievich Stravinsky, a celebrated singer at the Imperial (Maryinsky) Theatre in Petrograd. The parents wished Igor to be a lawyer. The boy at the age of nine took pianoforte lessons of one of Rubinstein's pupils. In 1902 at Heidelberg, Stravinsky, travelling, met Rimsky-Korsakoff. The meeting led to Igor taking Rimsky-Korsakoff as a teacher in composition, although their views concerning the purposes and tendencies of music were not in agreement. He studied seriously and underwent an especially rigorous course in orchestration. In 1906 (January 11) Stravinsky married, and since then has devoted himself exclusively to composition.

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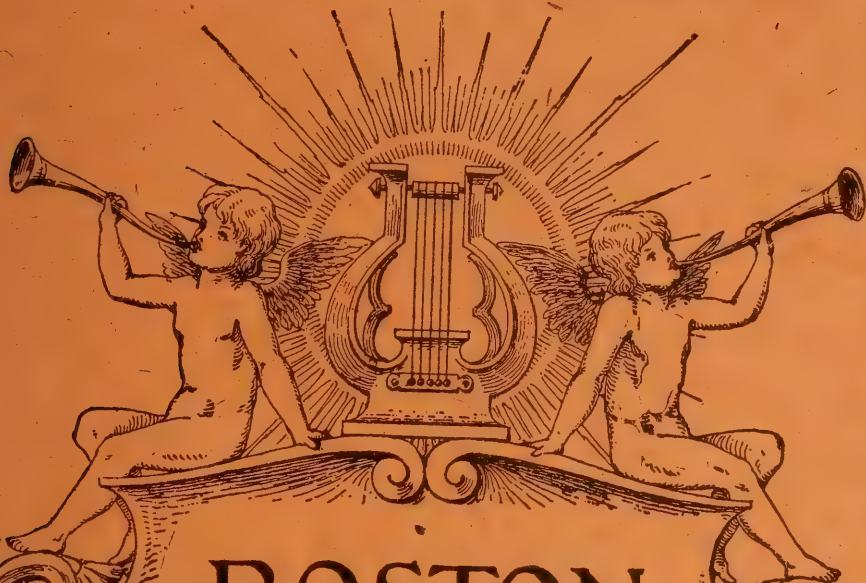
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AND THE

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SATURDAY AFTERNOON, JANUARY 8, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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VIOLAS.

Denayer, F.	Van Wynbergen, C.	Grover, H.	Mullaly, J.	Kluge, M.
Artières, L.	Shirley, P.	Fiedler, A.	Gerhardt, S.	Welti, O.

VIOLONCELLOS

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendoen, J.
Schroeder, A.	Barth, C.	Fabrizio, E.	Stockbridge, C.	Marjollet, L.

BASSES.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.
Gerhardt, G.	Frankel, I.	Demetrides, L.	Girard, H.

FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Vannini, A.
Forlani, N.

BASSOONS.

Laus, A.
Mueller, E.
Bettoney, F.

PICCOLO

Battles, A.

ENGLISH HORNS.

Mueller, F.
Speyer, L.

BASS CLARINET.

Mimart, P.

CONTRA-BASSOON.

Piller, B.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Van Den Berg, C.
Hess, M.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
Delcourt, L.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

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THURSDAY EVENING, JANUARY 6

AT 8.15

PROGRAMME

Tschaikowsky "Manfred," Symphony, Op. 58
(after Byron's Dramatic Poem)

- I. Manfred's Wanderings and Despair.
Lento lugubre; Moderato con moto; Andante; Andante con duolo.
- II. The Fairy of the Alps.
Vivace con spirito; Trio: L'istesso tempo.
- III. Pastorale: Andante con moto.
- IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death.
Allegro con fuoco; Andante con duolo; Tempo primo; Largo.

d'Indy "La Queste de Dieu" ("The Search for God")
Descriptive Symphony from the Opera,
"La Légende de Saint-Christophe" (Act II)

Bax "An Sluagh Sidhe" ("In the Faery Hills") Symphonic Poem
(First time in New York)

Lalo Overture to "Le Roi d'Ys"

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DEC. 1, 1920

AN EARLIER "RESORT" SEASON

The quality or weakness of the human mind which lately in these columns, was denominated "climate cowardice," and which evidences itself in a developing disposition to take flight betimes from the severities of our Northern winter, is resulting in a new prosperity for the Florida resorts. Time was, not so long ago, when this timorousness in the face of blizzards did not appear to develop, in the Northern consciousness, until about the middle of January, and the result was that the Florida hotels did not open until that date. But a change has come over them. The Jacksonville Times-Union says, that this year all of the tourist hotels in Florida that were open in October have been constantly filled, while the big hotels that never opened until late in November or after Christmas are all open now, or nearly all of them, and are well filled, with applications which will run them at capacity until late in the season. The city of Miami, which is keen to pursue any new advantage, has met this tendency by instituting a "palm fete" to be held in that city from Dec. 7 to 11, which will formally inaugurate the tourist season. At a date, therefore, when silence and solitude once prevailed in the Florida resorts, they will this year be humming with activity.

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Tschaikowsky wrote from Maidanovo to Sergei Tanéïeff, June 25, 1885: "After some hesitation I have made up my mind to compose 'Manfred,' because I shall find no rest until I have redeemed my promise so rashly given to Balakireff in the winter. I do not know how it will turn out, but meanwhile I am very discontented. No! it is a thousand times pleasanter to compose without any programme. When I write a programme symphony I always feel I am not paying in sterling coin, but in worthless paper money."

Mily Balakireff wrote a letter dated "St. Petersburg," November 9, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his intimate moods," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the programme at some length: there should be a fixed idea, the Manfred motive, which should appear in all the movements. His programme for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep you from commonplaces after the manner of German fanfares and hunting music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple, transparent and ideally virginal"; then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals."*

Tschaikowsky began composition at Maidanovo in April, 1885. He found the task a hard one; he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 15, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round

* Balakireff's letter is published in full in Modest Tschaikowsky's Life of his brother Peter, vol. ii., pp. 333-335. See Mrs. Newmarch's translation, pp. 484-486.

without finding an exit. If I have no work, I am bored and dismal; if I have work—I work far beyond my strength.” He completed “Manfred” in September, 1885, he said in a letter; but according to a note on the score it was completed December 24, 1885. Tschaikowsky wrote that month to Mrs. von Meck: “My ‘Manfred’ will be played once or twice and then it will disappear; outside of a handful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people.” He was already feverish over an opera at which he was then working.

The first performance of “Manfred” was at Moscow, March 23, 1886, under Erdmannsdörffer’s * direction. Tschaikowsky attended the rehearsals and was at the concert. He wrote to his faithful and sympathetic friend: “I am very contented; I think it is my best orchestral work. The performance was an excellent one, yet it seemed to me the audience was unintelligent and cool, although at the end there was ‘an ovation.’” César Cui, as a rule hostile towards Tschaikowsky as a composer, wrote in terms of almost hysterical praise of “Manfred” when it was performed in Petrograd (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, April 27, 1901. Later performances in Boston at concerts of the Boston Symphony Orchestra were on February 8, 1902; April 30, 1904; March 11, 1905; April 8, 1911.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, tam-tam, tambourine, two harps, organ (or harmonium), strings.

“Manfred” was not catalogued by Tschaikowsky among his symphonies. There is a preface in Russian and French.

I. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred’s soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the water-fall.

* Max Erdmannsdörffer died at Munich, February 14, 1905. Born at Nuremberg on June 14, 1848, he studied at the Leipsic Conservatory and with Rietz at Dresden. He was court conductor at Sondershausen (1871–80), then he lived for a time at Leipsic. He was conductor of the Imperial Russian Music Society at Moscow from 1882 to 1889, and he founded at Moscow in 1885 a students’ orchestral society. From 1889 to 1895 he conducted the Philharmonic concerts and Singakademie at Bremen. In 1895 he moved to Munich, but conducted the Imperial Russian Music Society’s concerts at Petrograd during the winters of 1895–96 and 1896–97. In 1897 he was court conductor at Munich and teacher in the Akademie der Tonkunst, but he resigned both positions toward the end of 1898, and in 1897 he gave up conducting the Akademie concerts. The University of Warsaw made him a professor in 1886. He wrote an overture, “Narziss,” choral works, songs, and piano pieces. He married in 1874 Pauline Fichtner (born Oprawill in 1847 at Vienna), a pupil of Liszt and a celebrated pianist and teacher.

- III. Pastorale. Simple, free, and peaceful life of the mountains.
IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (*Lento lugubre*) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterwards associated with the vision of Astarte and at last with her own woful cry.

The second movement, "The Fairy of the Alps," recalls inevitably scene ii., act ii. of Byron's poem (Manfred's invocation of the Witch of the Alps).

This movement may be called the Scherzo (B minor, *Vivace con spirito*, 2-4) of the symphony. As programme music it has only a slight connection with the fundamental idea. The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion.

The Pastorale (G major, *Andante con moto*) opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem.

Finale (*Allegro con fuoco*, B minor). The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,—an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.

In the symphony the organ at the end of the Finale hints at reconciliation and forgiveness; but the last measures hint at the "Dies Iræ."

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**"LA QUESTE DE DIEU" ("THE SEARCH FOR GOD"), DESCRIPTIVE SYMPHONY, FROM THE OPERA "LA LÉGENDE DE SAINT-CHRISTOPHE,"
ACT II., SCENE I. . . PAUL MARIE THÉODORE VINCENT D'INDY**

(Born at Paris on March 27, 1851, and now living there.)

D'Indy wrote the libretto and the music of "The Legend of St. Christopher" between 1908 and 1915. The first pages of the orchestral score were written at Strasbourg in July, 1913. D'Indy had gone there with Guy Ropartz to represent French music and to conduct a concert.

The libretto is based on the life of the Saint as told in the "Legenda Aurea," or "Golden Legend," compiled and put into form about the year 1275 by Jacobus de Voragine, Archbishop of Genoa. William Caxton in 1483 translated this book from an early French version printed in Paris, probably by Peter Keyser. Caxton's story begins:—

"Christopher was of the lineage of the Canaanites, and he was of a right great stature, and had a terrible and fearful cheer and countenance. And he was twelve cubits of length, and as it is read in some histories that, when he served and dwelled with the King of Canaan, it came in his mind that he would seek the greatest prince that was in the world, and him would he serve and obey."

But d'Indy introduced much material of his own invention. The hero, the giant Auferus, serves in turn the Queen of Pleasure, the King of Gold, the Spirit of Evil, and then goes over the earth searching for the most powerful monarch, the King of Heaven. Wearied of the vain quest, he returns to his native forest, where a hermit tells him that he will find God in his heart; he hears the giant's confession, then orders him to serve the poor and the weak. So Auferus becomes a ferryman over a raging torrent. One stormy night he finds the King whom he searches in the Child Jesus, Whom he bears across on his shoulders. Auferus is baptized. He takes the name of Christopher, and thereafter confesses the faith until he suffered martyrdom.

In the opera these episodes are connected and explained by a reciting historian and choruses before the curtain.

The "Search for God" is an orchestral composition. Before it is performed in the theatre the narrator tells of Auferus seeking the King of Heaven. This narrative serves as the argument printed on a fly-leaf of the score: it indicates the poetic significance and the musical plan of the descriptive symphony:—

"And Auferus set out to seek the King of Heaven. . . . He went over the whole earth, visiting the most powerful kingdoms, thinking

EUGENE HEFFLEY

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to find what he sought in the palaces of illustrious kings. And the monarchs replied, 'I am not the King of Heaven.'

"Auferus went to the great wars. He passed along the battle-ranks under the sky of darts that hid the sun. And he questioned the most famous leaders. . . . But the great conquerors answered, 'I am not the King of Heaven.'

"Then pursuing his long journey, he came to the ancient imperial city, on the day they celebrated there the feast of the Resurrection. The bells sounded in their joy and the temples were adorned with fresh palms. He thought he had reached his goal, and he remained prostrate before the Holy Pontiff. But having looked at him the Shepherd of Souls said to him these words: 'I am not the King of Heaven. As for you, I say to you in truth: When the tall pines of the forest shall blossom with white roses, your Saviour will take pity on you and the King of Heaven will descend towards you.'

"Then, weary and discouraged by the seven years of vain seeking, Auferus went back to his native land."

The opera was produced at the Paris Opéra on June 6, 1920. The narrator, Huberty; the Queen of Pleasure—the only female rôle, Germaine Lubin; Christopher, Franz; the King of Gold, Rouard; the Spirit of Evil, Rambaud; the Hermit, Delmas; the Pope, Narcon (behind the scenes); Miss Beligne sang the music of the Child Jesus behind a tree, while little Montjarret on the shoulders of the giant mimed the Child. Ruehlmann conducted. The scenery by Maurice Denis is said to be remarkably beautiful.

"The Search for God" was played in concert-halls before the operatic performance.

The first performance in America was at Chicago by the Chicago Symphony Orchestra on October 31, 1919. (There was another performance by this orchestra on January 9, 1920.)

Vincent d'Indy conducted a performance of this composition at a Concert Populaire at Brussels in March, 1920. The piece was played at a Lamoureux concert in Paris before that.

The score calls for these instruments: Piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, six horns, little trumpet in D, two trumpets in C, little bugle in E-flat, two bugles in B-flat, three trombones, contrabass trombone, kettle-drums, bass drum, side drum, cymbals, xylophone, tam-tam, piano-forte, two harps, and strings.

At this concert four trumpets will be used instead of the bugles and trumpets in the composer's score.

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(Born at London, November 8, 1883; now living in London.)

From a page in the manuscript score it would appear that the original title of this symphonic poem was "The Hosting of the Shée." The Rev. Michael P. Mahon in his entertaining volume "Ireland's Fairy Lore" (Boston, 1919) quotes from the tale of the "Sick-Bed of Cuculain" in the "Book of the Dun Cow" [Libur na h-Uidre]: "For the demoniac power was great before the faith; and such was its greatness that the demons used to corporeally tempt the people, and they used to show them delights and secrets such as how they might become immortal. And it was to these phantoms the ignorant used to apply the name Sidhe [Shée]."

Compare with this a note in "The Wind Among the Reeds" by W. B. Yeats: "The powerful and wealthy called the gods of ancient Ireland the Tuatha De Danaan, or the Tribes of the Goddess Danu; but the poor called them, and still sometimes call them, the Sidhe, from Aes Sidhe or Sluagh Sidhe, the people of the Faery Hills, as these words are usually explained. Sidhe is also Gaelic for wind, and certainly the Sidhe have much to do with the wind. They journey in whirling winds. . . . When the country people see the leaves whirling on the road, they bless themselves, because they believe the Sidhe to be passing by. They are almost always said to wear no covering upon their heads, and to let their hair stream out; and the great among them, for they have great and simple, go much upon horseback. If any one becomes too much interested in them, and sees them overmuch, he loses all interest in ordinary things." †

Mr. Bax in a pencil-note says that his music attempts to suggest the note of the Hidden People in the hills of Ireland after twilight. "The composer has endeavored also to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots. The middle section was to some extent suggested by a passage in Mr. Yeats's 'Wanderings of Oisín' in which a human bard having strayed among the host of the Sidhe is asked by them to sing a song for their pleasure. But when he sings a song of human joy the faeries declare it the saddest song that was ever sung and throw the harp away in sorrow and anger while the harper is swept away into their revel."

Oisín, a blind and hoary bard, who had outlived the bad old days, tells his strange adventure to Patrick in William Butler Yeats's "The Wanderings of Oisín and How a Demon Trapped Him." The

* Ireland in B.C. 3505 was governed—we quote from the Rev. Michael P. Mahon's book referred to in the text—by three Tuatha De Danaan kings, MacCoill, MacCecht and MacGreine; "and their queens were respectively Eire, Fodla and Banba, each of whom gave her name to Ireland; but the name, Eire, is that which sticks, to the present day." It was Eire that welcomed the Milesians at Usnech: "Welcome, warriors, you are come from afar. This island will belong to you for all time, and from here to the farthest East there is none better; no race will be so perfect as yours." According to the Libur Gabala, Banba, Fodla, and Eire were killed with their husbands at the battle of Tailtin (Telltown in the County of Meath).

† See Mr. Yeats's poems "The Hosting of the Sidhe" and "The Host of the Air." Mr. Loeffler set them to music for voice and pianoforte (New York and Boston, 1908). See also tales in Yeats's "The Secret Rose" and Nora Hopper Cheeson's poem "The Passing of the Shée."

lines that suggested a musical idea to Bax are as follows (we quote from the London edition of 1889) :—

And while they sang, a singer laid
A harp of silver in my hands,
And bade me sing of earthly lands;
And when I sang of human joy
They hushed them, every man and maid.
Oh, Patrick, by thy beard, they wept,
And one came close, a tearful boy.
“A sadder creature never slept
Than this strange bard,” he cried, and caught
The harp away. A dolorous pool
Lay 'neath us; of its hollow cool
No creature had familiar thought
Save deer towards noon that water sought.
Therein the silver harp he hurled,
And each one said, with a long, long sigh,
“The saddest harp in all the world!”

* * *

Mr. Edwin Evans says in his study of Bax (*Musical Times*, London, March and April, 1919): “At an early age he came under the influence of the Neo-Celtic movement, and he has taken an absorbing interest in everything appertaining to Ireland—folk-lore, literature, music, and the glamour of the wonderful Atlantic coast. The Celtic influence is plainly visible in all his musical work, which has frequently been described as the equivalent in music to the poetry of W. B. Yeats. Its special quality is a paradoxical blend of musical thought which, however evanescent its expression, is as definite as it is concise, with a sense of beauty that demands a continuous softening of outlines. The word ‘atmosphere’ has fallen into disrepute through being so constantly associated with nebulous writing, but here it will serve. As with most artists who have come under the fascination of the ‘Celtic’ fringe, Arnold Bax’s musical thought is in its essence so lucid that it loses nothing by being placed in an atmosphere which would reduce ill-defined ideas to a state of solution. He can afford the luxury of surrounding it with mystic vapours because they do not obscure it, and because his sense of beauty is so keen that he can express it by hyperbole when it suits him, though his method is generally more direct. In the end his inventiveness can always be relied upon to bring to the point of his pen whatever may be necessary to counterbalance the Celtic mirage. The sense of atmospheric beauty and the inventiveness are, in fact, compensating qualities in his work. Where one tempts to fuse and decentralize, the other is always at hand to supply new

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elements of cohesion. It is a curious beauty, eminently sane, and yet tinged with a certain wistfulness wherein resides at once its charm and its paradoxical nature, for to be wistful and at the same time robust is a combination of qualities that falls to few. In his larger works it enables him to allow his ideas to become fluid with the full confidence that they will not lose their plastic shape, and in smaller compositions, such as his pianoforte pieces, it gives him an unusual degree of liberty in dealing with the background before which the musical idea is presented in motion. It is from this freedom in the background that the apparent difficulty of his music arose, but it is impossible not to notice that it has constantly tended to diminish.

* * *

This symphonic poem, composed in 1909, completed on June 28, is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, tambourine, cymbals, Glockenspiel, celesta, two harps, and strings.

The first performance was at a Promenade concert, London, August 30, 1910.

The composer has pencilled this note: "It would be well if all *pianos* in this work were treated as *pianissimos*."

OVERTURE TO THE OPERA "LE ROI D'YS" ÉDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

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SATURDAY AFTERNOON, JANUARY 8

AT 2.30

PROGRAMME

Mozart Overture to “Don Giovanni”

Schumann Symphony No. 4 in D minor, Op. 120

- I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

(Played without pause.)

Griffes . . . The Pleasure-Dome of Kubla Khan (after the Poem of S. T. Coleridge)

Malipiero . . . “Impressioni dal Vero” (“Impressions from Nature”)
Suite No. 1

- I. Il Capinero (The Blackcap).
- II. Il Picchio (The Woodpecker).
- III. Il Chiù (The Owl).

(First time in New York)

Balakireff "Islamey," Oriental Fantasy
(Orchestrated by Alfredo Casella)

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There will be an intermission of ten minutes after the symphony

OVERTURE TO "DON GIOVANNI" . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Il Dissoluto Punito o sia Il Don Giovanni, dramma giocoso in due atti. La Poesia è dell' Abate da Ponte, Poeta de' Teatri Imperiali. La Musica è del Sig. Wolfgango Mozart, Maestro di Cap.," was first performed at Prague, October 29, 1787. Mozart conducted his opera four times, once for his "benefit." The cast was as follows: Don Giovanni, Luigi Bassi; Donna Anna, Teresa Saporiti; Donna Elvira, Caterina Micelli; Don Ottavio, Antonio Baglioni; Leporello, Felice Ponziani; Don Pedro and Masetto, Giuseppe Lolli; Zerlina, Teresa Bondini.

There are five or six variations of the famous tale concerning the composition of the overture, which is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings. The first is said to be from the mouth of Mozart's widow, Constanze, who married Nissen:—

"The day before the performance, when the dress rehearsal was over, Mozart said in the evening to his wife that he should write the overture that night; that she should brew punch and stay by him to keep him cheerful. She did this, and told him stories about Aladdin's Lamp, Cinderella, and like tales, which made him laugh until the tears came to his eyes. The punch made him so sleepy that he nodded whenever she stopped, and worked only while she told the tales. But the intense application, the sleepiness, and the frequent nodding made the work too hard for him. His wife advised him to lie down on the sofa, and promised to wake him in an hour. He slept so soundly that she could not bear to disturb him, and she let him sleep two hours. It was then five o'clock. The copyist had been engaged at seven, and at seven o'clock the overture was ready."



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SYMPHONY IN D MINOR, No. 4, Op. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's

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“Overture, Scherzo, and Finale,” described as “new”; the Symphony in D minor, then entitled the “Second,”—the programme announced it: “Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)”; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt (“Fantasia on Themes of ‘Lucia’”); an aria from “Don Giovanni,” sung by one Schmidt; Schumann’s “Two Grenadiers,” sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, “Hexameron,” for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his “carelessness.”

“THE PLEASURE-DOME OF KUBLA KHAN” (AFTER THE POEM OF S. T. COLERIDGE) OP. 8 CHARLES TOMLINSON GRIFFES

(Born at Elmira, N.Y., on September 17, 1884; died at New York April 8, 1920.)

This symphonic poem, suggested by Coleridge’s “Kubla Khan,” was composed in 1912 and revised in 1916. It was performed for the first time on November 28, 1919, by the Boston Symphony Orchestra in Boston. Mr. Griffes for the programme book of that date furnished the following information:—

“The instruments called for are three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tambourine, tam-tam, celesta, pianoforte, two harps, strings.

“I have taken as a basis for my work those lines of Coleridge’s poem describing the ‘stately pleasure-dome,’ the ‘sunny pleasure-dome with caves of ice,’ the ‘miracle of rare device.’ Therefore I call the work ‘The Pleasure-Dome of Kubla Khan’ rather than ‘Kubla Khan.’ These lines include 1 to 11 and lines 32 to 38. It might be well to quote in the programme-book some of the lines—at least the last six.”

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And here were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
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The shadow of the dome of pleasure
 Floated midway on the waves;
 Where was heard the mingled measure
 From the fountain and the caves.
 It was a miracle of rare device,
 A sunny pleasure-dome with caves of ice!

“As to argument, I have given my imagination free rein in the description of this strange palace as well as of purely imaginary revelry which might take place there. The vague, foggy beginning suggests the sacred river, running ‘through caverns measureless to man down to a sunless sea.’ Then gradually rise the outlines of the palace, ‘with walls and towers girdled round.’ The gardens with fountains and ‘sunny spots of greenery’ are next suggested. From inside come sounds of dancing and revelry which increase to a wild climax and then suddenly break off. There is a return to the original mood suggesting the sacred river and the ‘caves of ice.’”

* * *

Mr. Griffes studied the pianoforte with Mary S. Broughton of Elmira. Having been graduated from the Elmira Academy, he went to Berlin, where he studied four years: pianoforte with Ernest Jedliczka and Gottfried Galston; composition with Philipp Rüfer and Engelbert Humperdinck. He gave private lessons in Berlin. Returning to the United States, he became in 1907 the teacher of music at the Hackley School for Boys at Tarrytown, and he gave private lessons in New York.

The list of his compositions includes: “The Kairn of Kordiwen,” a dance-drama for five wind instruments, celesta, harp, and pianoforte (Neighborhood Playhouse, New York, 1917); “Schojo,” Japanese mime-play (performed by Michio Itow at A. Bolm’s Ballet Intime Booth Theatre, New York, 1917); Poem for flute and orchestra (New York Symphony Society, November 16, 1919—Georges Barrère, flutist); a set of orchestral pieces rearranged from pianoforte works; a set of Japanese folk-songs harmonized and provided with an accompaniment for miniature orchestra; Three Songs for soprano and orchestra, Op. 11 (Philadelphia Symphony Orchestra with Marcia Van Dresser, March 24, 1919); Two Pieces for string quartet (played by the Flonzaley Quartet, season of 1918–19); Sonata for pianoforte; Three Tone Images, for voice and pianoforte, Op. 3; Two Rondels for voice and pianoforte, Op. 4; Three Tone Pictures for pianoforte, Op. 5; Three Fantasy Pieces for pianoforte, Op. 6; Roman Sketches for pianoforte, Op. 7; Three Songs, Op. 9; Five Poems of Ancient China and Japan, for voice and pianoforte, Op. 10; Salut au Monde (Walt Whitman); Festival Dances.

* * *

Mr. Griffes was not at all well when he was in Boston at the time “The Pleasure-Dome of Kubla Khan” was produced. He was overworked, not being able to compose at ease.

“Cut is the branch that might have grown full straight,
 And burnèd is Apollo’s laurel bough.”

"IMPRESSIONI DAL VERO" ("IMPRESSIONS FROM NATURE"),* PART I.: "IL CAPINERO" ("THE BLACKCAP"); "IL PICCHIO" ("THE WOODPECKER"); "IL CHIÙ" ("THE OWL") . . G. FRANCESCO MALIPIERO

(Born at Venice on March 18, 1882; now living.†)

Part I. of this Suite was completed at Venice in 1910. It was played in London on August 22, 1918.

Henry Prunières in an article "G. Francesco Malipiero," written at Rome in 1918, translated by Miss Loraine Wyman, and reprinted in the *Musical Quarterly* of July, 1920, gives this description of the first series, "in which the love of nature, of the woods and its winged hosts is manifest."

"The first movement, 'Capinero' evokes the song of the warbler, the rustling of the leaves, all the atmosphere of the woods in its autumnal mourning. The second movement, 'Il Picchio,' unfolds itself in a rapid movement. It is the forest '*en fête*,' with the rays of the sun, filtering through the branches, the fluttering of birds in the trees, while the woodpecker with his powerful beak searches persistently in the mildewed trunks of the oaks. The third, 'Il Chiù,' is a nocturne full of poetry and contemplation. One would judge wrongly these impressions of nature in attributing to them tendencies to realistic and objective description. The artist troubles himself little to reconstruct literally the sounds of the forest; he seeks to rouse in the mind of the listener the musical impression that he himself one day felt in listening to the confidences of the woods peopled with birds."

This Suite is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, bass drum, triangle, castanets, Glockenspiel, harp, and strings.

* This English title, in the nature of a paraphrase, was used when the work was formed in London.

† Malipiero's home is in Venice; but he sojourns now in Rome, now near Paris.

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"Il Capinero," Lento, ritmo indefinito, 4-4.

"Il Picchio," Presto, 3-8.

"Il Chiù," Lento, ma non troppo, 3-4.

* * *

Malipiero, the son of Luigi Malipiero, pianist, who married in 1881 the Countess Balbi, began the study of the violin when he was six years old. When he was eleven, there was a family catastrophe. Luigi exiled himself, taking with him his mother and his eldest son, Francesco. There was a wandering life for the boy. He saw Trieste, Berlin, and again Venice. At Vienna in 1896 a rich Pole, a helper of young students, became his patron. Here his grandmother died "under dramatic circumstances" which left a deep impression on his mind. Disliking Vienna, he dwelt there pursuing literary studies, playing the violin, and taking lessons in theory of Stocker. In July, 1899, he returned to Venice where he studied with Bossi. He heard "Die Meistersinger" and came to know in 1902 the music of Monteverde, Cavalli, Scarlatti, through manuscripts in the Marciana Library. In the fall of that year he went with Bossi to Bologna. There his first orchestral composition, "Dai Sepolchri," was performed (1904). Returning to Venice, he met Antonio Smareglia, the composer, who begged Malipiero to write orchestral scores from his dictation. Thus he learned that it was still necessary for him to learn. He revised his own scores and composed new works. Marius Pictor, the fantastical painter, influenced him. In 1910 he married the daughter of Rosa, a Venetian painter.

In 1913 he visited Paris, met Casella, Ravel, and others. Stravinsky's "Sacre du Printemps" impressed him. He was associated with d'Annunzio and received permission to put "Il Sogno d' un tramonto d' autunno" into music.

"One day," says Mr. Prunières, "opening by chance an Italian paper, he read that the National Music Competition of Rome had just crowned five modern works. Of the five, four were his. According to the rules of the competition he should have addressed only one composition to the committee, but he had had the idea of sending five works under assumed names. Four of these had been given prizes: the 'Sinfonia del mare,' 'Arione,' the overture of the 'Schiavona' called 'Vendemmiale,' and the 'Impressioni dal vero.' Malipiero returned at once to Rome and by letters sent to the newspapers announced that he was the author of the compositions designated to be given at the concert of the Augusteum. This incident created much talk in Italy and gave rise to disputes in the press, winning for Malipiero a world of enemies. 'Arione,' played the 21st of December, 1913, at the Augusteum, was greeted by hoots and hisses of the defenders of tradition, but the author remained indifferent to the non-success of a work which already no longer interested him, and which he disowns to-day. During this time the opera 'Canossa,' sent by him to the competition of Rome, was chosen for performance at the Costanzi theatre. 'Canossa' was produced on the 24th of January, 1914, under deplorable circumstances, after insufficient rehearsals, and with the most mediocre interpretation. The curtain was barely raised, when from all sides there burst forth hisses. The opera was condemned without having

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been heard and the composer refused to permit the giving of a second performance. There was nothing in 'Canossa' which could have warranted such a reception. It is a work without great originality and without depth, the sparkle and the dramatic strength of which, however, should have won the public."

The war broke out. There was a "terrible crisis" in his own life. He went to Asolo, then to Rome.

"ISLAMEY," AN ORIENTAL FANTASIE FOR THE PIANOFORTE: ORCHESTRATED BY ALFREDO CASELLA . MILY ALEXEJEVITCH BALAKIREFF

(Balakireff, born at Nishnij-Novgorod on January 2, 1837; died at Petrograd, June 24, 1910. Casella, born at Turin, Italy, on July 25, 1883; now living at Rome.)

"Islamey" was inspired by Balakireff's travels in the Caucasus. It is said that the three themes are Georgian, though one is "quite Arabian." The piece, dedicated to Nicholas Rubinstein, was published in 1868 or 1869. The statement has been made that Liszt delighted in performing it and taught it to many of his pupils. This is undoubtedly true, but it is a curious fact that in his voluminous correspondence of nine volumes, he does not mention the Fantasie by name. In a letter to Balakireff from Weimar, dated October 21, 1884, accepting gratefully the dedication to him of the symphonic poem "Thamar," he wrote: "My admiring sympathy for your works is well known. When my young disciples want to please me they play me your compositions and those of your valiant friends. In this intrepid Russian musical phalanx I welcome from my heart masters endowed with a rare vital energy; they suffer in no wise from poverty of ideas—a malady which is widespread in many countries. More and more will their merits be recognized, and their names renowned." For a long time "Islamey" was considered to be deterring by its difficulty.

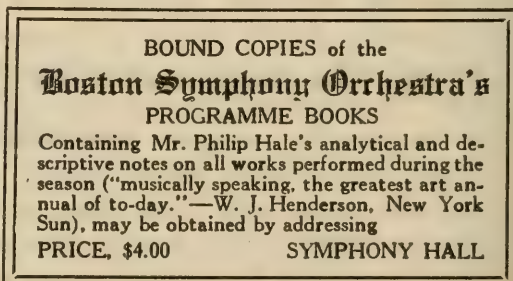
The first performance of "Islamey" that we find in Boston was by Arthur Friedheim at the fourth of his recitals, on April 29, 1891. The fantasie has since been played here by nearly a dozen pianists, local and visiting. When Mr. Siloti played it on March 12, 1898, the programme announced it as "Islamey (Dance of the Dervishes), Oriental Fantasia." The parenthetical addition was due to Mr. Siloti.

Alfredo Casella made his orchestral transcription in Paris in 1908. The score bears this inscription in French: "This new version of 'Islamey' is dedicated, in token of admiration and affection, to



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Alexandre Siloti." * The score calls for these instruments: four flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, clarinetto piccolo, three bassoons, double bassoon, four horns, four trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, snare drum, tambourine, three cymbals, triangle, Glockenspiel, tam-tam, a small bell in A-flat, two harps and strings.

Three themes are freely developed. The first, *Allegro agitato*, D-flat major, 12-16, is introduced at once. A secondary theme, *Un poco meno mosso*, is given to the English horn and four solo violoncellos. The theme of the Trio, *Andantino espressivo*, A major, 6-8, is for the English horn over harmonies for the strings. This theme is continued by solo violoncello and afterwards by solo violon and viola. There is a brilliant Coda, *Presto furioso*, 2-4 time.

* * *

* Siloti, pianist and conductor, a cousin of Mr. Rachmaninoff, was born on his father's estate near Charkow, South Russia, on October 10, 1863. He studied at the Moscow Conservatory under Sweroff and Nicholas Rubinstein (1875-81), with Tschaikowsky and Hubert and later with Liszt. In 1880 he played at Moscow most successfully and in 1883 was applauded at the *Tonkünstlerversammlung* at Leipsic. From 1880 to 1890 he taught at the Moscow Conservatory, living for a time at Frankfurt, Antwerp, and Leipsic. In 1901-02 he conducted the Moscow Philharmonic Symphony concerts, and in 1903-04 he conducted at Petrograd. Until the World War broke out he devoted his attention chiefly to conducting in cities of Russia. His death was reported a year or so ago, but in the fall of 1920 he was giving recitals in London to enthusiastic audiences.

He visited Boston in 1898 and played with the Boston Symphony Orchestra (Tschaikowsky's Concerto in G major, No. 2) on February 5. He gave concerts here on February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel and Schroeder. He played at a Kneisel Quartet concert (Tschaikowsky's Trio) on March 14.

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Casella's father was a violoncellist, a teacher at the Liceo Musicale, Turin; his mother was an excellent pianist; the celebrated violoncellist Alfredo Piatti was his godfather; all the boy's nearest relatives were violoncellists. He began to study the pianoforte when he was four years old, yet as a boy he was so interested in chemistry and electricity that Galileo Ferraris wished him to devote himself to science. On the advice of Martucci he turned at the age of twelve his attention wholly to music. (When he was ten he played in public.) He studied harmony with Cravero. The Parisian pianist Diémer heard him in Paris and in 1896 induced him to enter the Paris Conservatory. Casella took a first prize for pianoforte-playing in 1899; in 1901 as a pupil of Leroux a second prize for harmony. He made further studies in composition with Gabriel Fauré. After he left the Conservatory he gave concerts through Europe, conducted, taught the pianoforte at the Paris Conservatory, was music critic of the *Homme Libre*, wrote for many reviews,—a man of surprising activity, and of late years a composer of singular originality and audacity. In 1916 he went to Rome to teach the pianoforte at the Academia Santa Cecilia. He founded there a Società Nazionale di Musica, which transformed itself into the Società di Musica Moderna. In 1917 and 1918 he organized concerts through this society at Rome, Florence, Bologna, Milan, to bring out works of young Italian composers with those of Debussy, Ravel, Fauré, Stravinsky, de Falla, and others. He worked for the young Italians in Paris with concerts in February, 1917, and February, 1918; with chamber concerts in Lyons, Marseilles, Nice, London. His Roman periodical *Ars Nova* is belligerent in propaganda.

Casella's orchestral works have excited hot discussion. The most important are his two symphonies (1905 and 1908-10); the Rhapsody "Italia" and the Suite in C major (1909); "Le Couvent sur l'eau," choregraphic comedy in two acts from which a Suite is drawn (1911-12); "Pagine di guerra," inspired by films of the war, for pianoforte four hands (1915), orchestrated in 1917 with the addition of a fifth "film"; *Elegia eroica* (1917).

Casella is known in Boston by his "Italia" Rhapsody ("Pop" concert on May 24, 1918); the sonata for pianoforte and violoncello (Ruth Deyo and Pablo Casals, May 24, 1918); "Pupazzetti,"* for pianoforte four hands—played on two pianofortes by Guy Maier and Lee Pattison February 21 and November 27, 1920).

* These pieces have been transcribed by Casella for a small orchestra.

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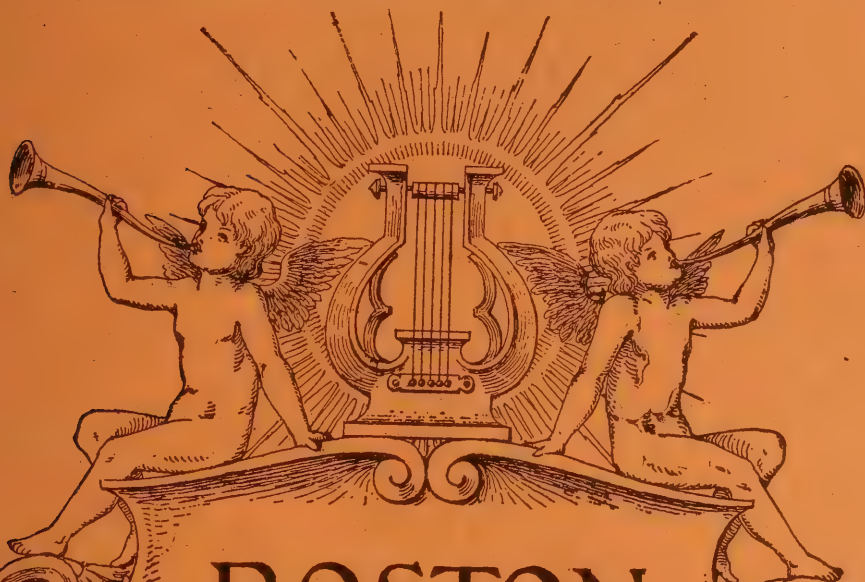
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FORTIETH SEASON, 1920-1921

Boston Symphony Orchestra
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PIERRE MONTEUX, Conductor

Programmes of the
FOURTH CONCERT

THURSDAY EVENING, FEBRUARY 3, at 8.15

AND THE

FOURTH MATINEE

SATURDAY AFTERNOON, FEBRUARY 5, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

FOURTH CONCERT

THURSDAY EVENING, FEBRUARY 3

AT 8.15

PROGRAMME

Beethoven Symphony No. 1, in C major, Op. 21

- I. Adagio molto; Allegro con brio.
- II. Andante cantabile con moto.
- III. Menuetto: Allegro molto e vivace; Trio.
- IV. Finale: Adagio; Allegro molto e vivace.

Franck . . . "Les Djinns," Symphonic Poem for Piano and Orchestra
(After the Poem of Victor Hugo)

(First time at these concerts)

Piano Solo, E. ROBERT SCHMITZ

Debussy "La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer ("From Dawn till Noon on the Ocean.")
- II. Jeux de vagues ("Frolic of Waves.")
- III. Dialogue du Vent et de la Mer ("Dialogue of Wind and Sea.")

Liszt Tasso: Lamento e Trionfo, Symphonic Poem No. 2

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SYMPHONY No. 1, IN C MAJOR, OP. 21 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor: there are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the *allegro molto* in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn. A symphony once thought by a few to have been composed at Bonn was found at Jena by Professor Fritz Stein and performed there January 17, 1910. The Boston Symphony Orchestra played it in Boston on December 30, 1911.

The first performance was at a concert given by Beethoven at the National Court Theatre, “next the Burg,” Vienna, of April 2, 1800. The programme was a formidable one:—

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn’s “Creation,” sung by Miss Saal.*
3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlacker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn’s “Creation,” sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Haydn’s “Emperor’s Hymn.”
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, “especially in the first two movements.” The septet, he added, was written “with much taste and sentiment.” Beethoven improvised in masterly

* Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn’s “Creation” and “Seasons.” In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "1^{re} Grande Symphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about \$140, and he offered the symphony alone for about \$50. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures,

* Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The *andante* contains an accompaniment of drums, *piano*, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of his instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The *schерzo* is the first-born of the family of charming *badinages* or *scherzi*, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This *schерzo* is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, found that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the *allegro con brio* with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the *andante*. The trio of the *schерzo* is an example of Beethoven's "tone-painting."

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The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding works; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

* * *

I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4.

II. Andante cantabile con moto, F major, 3-8.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas."

IV. Finale: there is a very short introduction, adagio, C major, 2-4.

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PIANIST and TEACHER

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"THE JINNS," SYMPHONIC POEM FOR PIANOFORTE AND ORCHESTRA,
CÉSAR AUGUSTE FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

"Les Djinns" was composed in 1884. It was performed at a Colonne concert in Paris on March 15, 1885. The pianist was Louis Diémer.

The composition is scored for two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, pianoforte, and strings.

Vincent d'Indy in his "César Franck" has this to say about "the Jinns." According to him it seemed as if the pianoforte, which had acquired with Beethoven its "true patent of nobility, was destined, artistically speaking, to a sterile decadence." Specialists had added new and ingenious details to the technique of the instrument. "To express the poetry of his soul in inspired trifles, Schumann had invented a style of writing for this instrument more orchestral than his orchestration itself, which blossomed forth in fascinating and intimate sonorities." Liszt had enriched the instrument by means of combinations hitherto unsuspected. No musician had added any fresh *artistic* material to the monument left by Beethoven.*

"César Franck, struck by the lack of serious works in this style, set to work with a youthful fervor which belied his sixty years to try if he could not adapt the old æsthetic forms to the new technique of the piano, a problem which could only be solved by some considerable modifications in the externals of these forms. It was in the spring of 1884 that he first spoke to us of this wish, and from that moment until 1887 his eyes dwelt perpetually upon the ivory of the keyboard. He began by a piece for pianoforte and orchestra, a kind of symphonic poem based upon an Oriental subject from Victor Hugo's 'Les Djinns,' in which the pianist is treated as one of the *exécutants*, not as the soloist of a concerto, as custom had hitherto demanded. This work, which is not, properly speaking, a musical adaptation of Hugo's poetical 'lozenge,'† and is not even very closely connected with the subject, was only a first attempt, which soon found completion in the admirable 'Prelude, Chorale and Fugue' for pianoforte solo."

* How about Chopin, M. d'Indy?—Ed.

† "The expression, which seems cryptic to those unacquainted with Hugo's poem, can be easily understood by reference to 'Les Orientales.' 'Les Djinns' opens with short lines which gradually lengthen to a climax and die down again, with an effect on paper somewhat resembling this figure: ◇." Note by Mrs. Rosa Newmarch, translator of d'Indy's "César Franck."

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"THE SEA" (THREE ORCHESTRAL SKETCHES): I. FROM DAWN TILL NOON ON THE OCEAN; II. FROLICS OF WAVES; III. DIALOGUE OF WIND AND SEA CLAUDE DEBUSSY

(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905-06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, and November 16, 1917.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

* * *

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur; his art rests almost wholly on the association of musical

ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

W. E. Henley wrote ("Views and Reviews: Longfellow"): "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:

Sunset and evening star,
And one clear call for me.

Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whit-

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man it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now

appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

“‘Lamento e Trionfo,’—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso’s ‘Jerusalem’:

“Canto l’ armi pietose e ’l Capitano,
Che ’l gran Sepolcro liberò di Cristo!”

“The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso’s soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse.”

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382–384).

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AT 2.30

PROGRAMME

Dvořák Symphony No. 2 in D minor, Op. 70

- I. Allegro maestoso.
- II. Poco adagio.
- III. Scherzo: Vivace; Poco meno mosso.
- IV. Finale; Allegro.

Scott Two Passacaglias

Roger-Ducasse Suite Française, in D major

- I. Ouverture: Très décidé.
- II. Bourrée; Pas vite et très rythmé.
- III. Recitatif et air: Très déclamé. Plus lent; lentement.
- IV. Menuet vif: Très décidé; Tranquille.

Wagner A Faust Overture

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There will be an intermission of ten minutes after the symphony

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on September 8, 1841; died at Prague on May 1, 1904.)

Dvořák by 1865 had composed two symphonies, one in B-flat major, the other in E minor, in the period of poverty and obscurity. These symphonies do not appear in the list of his works. In 1874 a symphony in E-flat major and a scherzo from a symphony in D minor were performed in Bohemia in 1874. Hanslick says that among compositions forwarded by Dvořák in application for a stipend was "a symphony rather wild and untrammelled, but at the same time so full of talent that Herbeck, a member of the committee, interested himself warmly for it." A pension amounting to about \$250 was awarded Dvořák by the Ministry of Ecclesiastical Affairs and Public Instruction at Vienna in 1874; it was increased the next year. Herbeck died on October 27, 1877; Brahms succeeded him on the committee and befriended Dvořák in every way.

Dvořák wrote to his publisher Simrock in February, 1885, that this symphony in D minor had been occupying him for a long time. He wrote to Simrock on March 25 of that year: "Whatever may happen to the symphony, it is completed, thank God! It will be played in London for the first time April 22, and I am curious as to the result." He wrote after the production that it had "an exceptionally brilliant result." Simrock offered him 3,000 marks and grumbled over the failure of the first symphony, the "Husitzka" overture and the violin concerto to repay him. He asked for more Slavonic dances which would be profitable. Dvořák revised the score of the symphony, cutting out at least forty measures from the slow movement.



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The composition of this symphony was due to the directors of the Philharmonic Society of London, who commissioned him to write such a work. He had previously been elected a member of the Society.

The first performance was in St. James's Hall, London, on April 22, 1885. Dvořák conducted. The other pieces on the programme (overtures: Spohr's "Faust," Beethoven's "Leonore No. 1," Mozart's "Don Giovanni") were conducted by Arthur Sullivan. Clothilde Kleeberg played Weber's Concertstück for pianoforte; Edward Lloyd sang the Prize Song from "The Mastersingers of Nuremberg" and with Miss Etherington, the duet "How Sweet the Moonlight Sleeps" from Sullivan's "Kenilworth." Dvořák was loudly applauded.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Theodore Thomas conductor, on January 9, 1886.

Reminiscence hunters have found several "Reminders" in the symphony: the horn-call from "The Flying Dutchman," memories of Brahms's song "Immer leiser wird mein Schlummer," and the third movement of Brahms's pianoforte concerto in the first movement; a passage from the love duet in "Lohengrin" and a phrase "Lausch, geliebter" from the love duet in "Tristan and Isolde" in the second movement, but the resemblances are slight. It is easy to find remi-

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niscences: see Jean Hubert's "Des Réminiscences: Quelques Formes Mélodiques" (Paris, 1895).

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings.

I. *Allegro maestoso*, D minor, 6-8. The first theme is announced immediately and softly by violas and violoncellos over a tonic organ-point (horns, double-basses and kettledrums). The second theme, B-flat major, is sung by the wood-wind accompanied by strings. The free fantasia and the final section of the first portion of the movement are hardly distinguishable. In the recapitulation the second theme is in D major. There is an elaborate coda.

II. *Poco adagio*, F major, 4-4. It opens with a sort of ecclesiastical theme in full harmony for the wood-wind accompanied by the strings *pizzicato*. The expressive second theme is sung by the first violins and violoncellos. The development is free.

III. *Scherzo, vivace*, D minor, 6-4. Two themes, one for the wind, the other for the strings, are in juxtaposition, piquantly rhythmed. The Trio, *poco meno mosso*, G major, is of an idyllic character.

IV. *Finale, allegro*, D minor, 2-2. Almost all the thematic material is taken from the opening phrase of the first theme given originally to clarinets, horns, and violoncellos. The second theme, A major, is first sung by violoncellos, but before the entrance of this theme, a short staccato motive appears in an episode, E-flat major, and is much used. The minor mode prevails up to the end, although the final chord has the major third. Mr. Apthorp found that a great deal in this movement "reflects, if in a sterner mood, something of von Weber's 'diabolism' in the 'Freischütz.'"

TWO PASSACAGLIAS FOR ORCHESTRA CYRIL SCOTT

(Born at Oxton, Cheshire, England, on September 27, 1879; now in the United States.)

The passacaglia originally was a dance of Spanish or Italian origin, resembling the chaconne. The derivation of the word is disputed; but it is generally thought that it is derived from the Spanish "pasar," "to walk," and "calle," "a street." Georges Kastner states that the Spanish word "passacalle," meaning "passe-rue," or "vaudeville," was a guitar tune played by serenaders in the street. Desrat thinks the dance; danced chiefly in the streets,—hence the name,—came from Italy. There is also a dispute as to whether the

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passacaglia is slower than the chaconne. They are alike in this: the music has a ground bass of from four to eight measures in length. This form of musical composition appealed to instrumental composers of the seventeenth and eighteenth centuries: Frescobaldi, Bach, Handel. The finale of Brahms's E minor Symphony is called by some a passacaglia; by others, a chaconne. Mr. Seth Bingham of Columbia University has written a passacaglia for orchestra (produced at Boston by the Boston Symphony Orchestra, January 21, 1921).

Mr. Scott's Passacaglias were first played, according to his biographer Dr. A. Eaglefield Hull,—“Cyril Scott, Composer, Poet and Philosopher” (London, 1918),—at a concert of the Royal Philharmonic Society, London, conducted by Thomas Beecham, in 1916. The two melodies that serve as subjects are of Irish origin: “The Irish Famine Song” and “The Poor Irish Boy.”

The first performance of these Passacaglias in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on November 5, 1920. Mr. Philip H. Goepf wrote the following analysis for the programme book of that concert:—

“The ancient tune that begins in the bass of strings and harp, *Andante sostenuto*, is said to be based on ‘The Irish Famine Song.’ Presently the tune changes from 6-8 to 4-8. There are characteristic harmonies with intermingling of the seventh and ninth. When the bass sounds the tune with upper chords (in the horns) in parallel fifths, it is like accentuated overtones, like playing mixtures on the organ.

“With a rush of harp the organ enters with heavy dissonance, like a perverted liturgy, punctuated by flashes and trills of harp and piano. Here follows a remarkable scene of percussive and like effects. To the tune in horns, the violins sound a continuous glissando on harmonics of the E string, while the harps and cellos are gliding rapidly on lower strings; there is a vigorous trilling of the piano and of a group of lowest reeds, with a roll of kettledrums; the clarinets are coursing in opposite motion; trumpets with oboes and flutes on high are sounding an eccentric melodious figure.

“When oboes and strings sing the tune in parallel fifths, the effect is tempered by the intermingled sevenths. There is here a typical instance of the blending of ancient and modern. For the first harmony of the Christian world was just this march of hollow fifths, which was called *organum* a thousand years ago. Throughout is a brilliant rippling and trilling of the celesta, piano and harp.

“At last a big acclaim in clear major brings the passacaglia to an end.

“In the second passacaglia, on the tune of ‘The Poor Irish Boy,’ there is even a more distinctly ancient ring, though without the ecclesiastical tang.* There is a touch of old love song, with the ‘flat’ seventh, typical of racial songs of the Scotch and our own Africans.

“Gently the harmonies warm and cheer to a modern hue. A wistful strain comes with the strange harmonies, and anon an expressive cadence is repeated.

“Beginning *Allegretto (Alla breve)*, the tune sings later *con spirito* in unison upper strings against a rhythm of noisy brass, with a carillon of the bells.

“In a verse with droning basses and bassoons and waving horns (English and French) the tune moves strangely, as though in another key. Later it sounds in the violins against descending chromatic chords to a constant clash of the brilliant celesta and chirruping flutes, with, anon, as if by chance, a warm harmony.

“*Molto sostenuto* flutes and clarinets sing movingly to soothing harmonies of horns and violins, while violins hold a counter-melody on high. Euphony succeeds dissonance in the design; the clash lies mainly in a ruthless chromatic descent of chords against the tune. There is later an expressive raising of a note of the tune against a swaying of chords in the celesta, piano and basses,

* The song is said to have been much in vogue in the early Georgian period.

like a slow trill. Then a quicker figure is added in the violins and in the clarinet. Before the final crash is a wonderful tintinnabulation with a very bell-like tinkling of the tune in the piccolo, xylophone and piano, together with the brass, in a sharp clang of hollow chords. The tune is slightly varied before the end.

The Passacaglias are scored for four flutes (one interchangeable with piccolo), three oboes, English horn, four clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, celesta, organ, piano-forte, two harps, and strings.

SUITE FRANÇAISE IN D MAJOR . JEAN JULES AMABLE ROGER-DUCASSE

(Born at Bordeaux, France, on April 18, 1875; now living in Paris.)

This Suite was performed for the first time at a Colonne concert conducted by Gabriel Pierné at the Châtelet, Paris, on February 28, 1909. The first performance in the United States was by the Boston Symphony Orchestra, Mr. Fiedler conductor, at Boston, April 15, 1910. The Suite, dedicated to André Lambinet, and published in 1909, is scored for three flutes (one interchangeable with piccolo), two oboes, oboe d' amore,* English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and the usual strings.

André Lamette said of this Suite, when it was first performed in Paris, that the composer had proposed to himself to synthetize in some way the music of the French school "by crystallizing, if I

* The hautbois d'amour, oboe d' amore, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." The instrument fell out of use after Bach's death, but it was reconstructed by the house of C. Mahillon of Brussels. Richard Strauss introduces the oboe d' amore in his *Symphonia Domestica*.

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may use the phrase, the procedures of modern writing, in accumulating them, making them concrete, and reducing them to the smallest volume to form an exceedingly compact whole, one that would be as little confused as follows":—

I. Ouverture. Très décidé, D major, 4-4.

II. Bourrée. Pas vite et très rythmé, G major, 4-4.

III. Récitatif et Air. Très déclamé, 3-2. A clarinet has a long recitation accompanied by strings, with addition of horn for three measures. The orchestra enters. There are stormy measures until the air is sung by the oboe d' amore (or, in absence of that instrument, the English horn). Tempo plus lent, A-flat, rhythm of 6-4. The closing section, lentement, F major, 3-4, is at first for strings and based on the opening measures of the air just sung.

IV. Menuet vif. Très décidé, D major, 3-4.

Roger-Ducassee, a pupil of Gabriel Fauré at the Paris Conservatory, was awarded the second grand prix de Rome in 1902. The first prize was awarded to Aimé Kunc, a pupil of Lenepveu. It has been said that Roger-Ducassee is a stepson of Fauré.

Small compositions by Roger-Ducassee were performed in Paris as far back as 1904—Deux Mélodies. His Barcarolle was published in 1907. He first attracted the attention of the public by his "Variations plaisantes sur un thème grave," for harp and orchestra. This composition was produced at a Lamoureux concert, Paris, January 24, 1909. Grandjany was the harpist. Two choruses for children's voices and orchestra, "Aux premières clartés de l'aube," for voices of boys with orchestra and accompanying chorus of female voices and tenors, and "Le Joli Jeu du Furet," were performed at a Lamoureux concert, Paris, March 20, 1910. A version for piano-forte (four hands) of the latter piece was played by the composer and Miss Marguerite Long at a Durand concert, Paris, March 12, 1913. As an orchestral Scherzo the piece was played at a Concert Monteux, Paris, March 15, 1914. It was performed in Chicago by the Chicago Symphony Orchestra, November 26, 1915.

"Sarabande," a symphonic poem composed in 1910 for orchestra and chorus of sopranos, altos, and tenors, was performed at a Colonne concert, Paris, January 22, 1911. Then followed: Prelude for orchestra, produced at a Hasselmann concert, Paris, February 18, 1911; the Petite Suite; Six Preludes for pianoforte, played by Edouard Risler at a Durand concert, Paris, March 5, 1912; String quartet in D minor, Durand concert, March 5, 1912; Three Motets: 1, Regina coeli laetare; 2, Crux fidelis; 3, Alma Redemptoris Mater, Société Musicale, Paris, in March, 1912; Interlude, "Au jardin de



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Marguerite," excerpt from a symphonic poem for solo voices, chorus and orchestra, in which Faust, grown old, recalls the charm of the garden, Colonne concert, Paris, January 26, 1913.

Prelude to a Ballet, Hasselmann concert, April 20, 1913.

Add to these compositions a *mimodrame lyrique* in three acts, "Orphée," composed in 1913; "Sur quelques vers de Vergile," for chorus and orchestra; Barcarolle, Etudes, Preludes, Variations on a Choral, for pianoforte; "Chant de la Nativité," soprano and contralto with organ (Christmas, 1915); "Le Cœur de l'Eau," "Les Pièces de l'Eau"; Two Rondels; a "Salve Regina."

Nocturne de Printemps for orchestra (Padeloup concert, Paris, February 14, 1920); Sonorités for pianoforte (1919); Romance for violoncello and orchestra; Marche Française, symphonic poem.

In September, 1909, Ducasse was appointed inspector of vocal teaching in the elementary schools of Paris. In 1917 he became a member of the committee on performances of the Société Nationale de Musique, having for associates Messrs. Bachelet, Bréville, Hüe, Labey, d'Ollone, Rabaud, Roussel, and Samazeuilh.

A FAUST OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing

<p>BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS</p> <p>Containing Mr. Philip Hale's analytica and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing PRICE, \$4.00 SYMPHONY HALL</p>		
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reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* * *

Wagner's purpose was to portray in music a soul "awearied of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Liszt wished a second middle part "or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too heavy there and—forgive my opinion—the motive in F is not satisfactory. It wants grace in a certain sense. . . . If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid." Wagner answered (November 9, 1852): "You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation.

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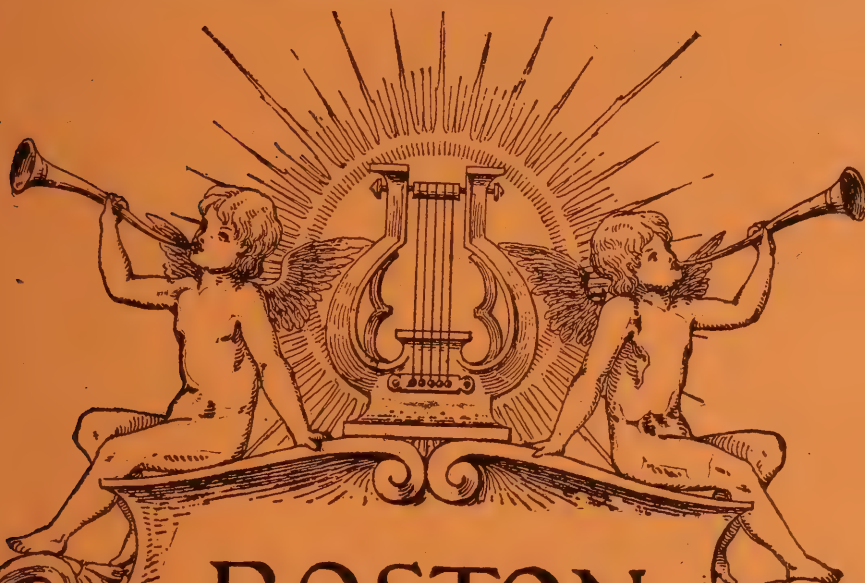
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Programmes of the

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THURSDAY EVENING, MARCH 17, at 8.15

AND THE

FIFTH MATINEE

SATURDAY AFTERNOON, MARCH 19, at 2.30

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

FIFTH CONCERT

THURSDAY EVENING, MARCH 17

AT 8.15

PROGRAMME

Brähms Symphony No. 2 in D major, Op. 73

- I. Allegro non troppo.
- II. Adagio non troppo.
- III. Allegretto grazioso, quasi andantino.
- IV. Allegro con spirito.

Weber Overture to the Opera "Euryanthe"

Ravel Valses Nobles et Sentimentales

- I. Modéré.
- II. Assez Lent.
- III. Modéré.
- IV. Assez animé.
- V. Presque Lent.
- VI. Assez vif.
- VII. Moins vif.
- VIII. Epilogue: Lent.

Berlioz "Romeo alone; Grand Fête at the Capulets,"
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and Juliet," Op. 17

There will be an intermission of ten minutes after the symphony

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SYMPHONY No. 2, IN D MAJOR, OP. 73 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörttschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an

* Reimann, in his *Life of Brahms*, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "*Brahms*" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous music journals, as the *Signale*, say December 20, 1877.

Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere

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else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—“far above all the symphonies of Schumann.”

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John S. Dwight probably voiced the opinion prevailing at the time when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

OVERTURE TO “EURYANTHE” CARL MARIA VON WEBER
(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

“Euryanthe,” grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, “Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,”—a tale used by Boccaccio (“Decameron,” second day, ninth novel) and Shakespeare (“Cymbeline”),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

VALES NOBLES ET SENTIMENTALES . . . JOSEPH MAURICE RAVEL
(Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Paris.)

These waltzes were written in 1910, originally for the pianoforte. They bore a motto, a quotation from Henri de Regnier: “Le plaisir délicieux et toujours nouveau d’une occupation inutile” (“The delightful and always novel pleasure of a useless occupation”). Published in 1911, they were played for the first time at a concert of the Société Musicale Indépendante in the Salle Gaveau, Paris, on May 9 of that year. The composers represented were unnamed on the programme. It is said that at this “Concert sans noms d’auteurs”

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even the closest friends of Ravel did not suspect him to be the author of the waltzes. The secret was soon disclosed, for Ch. Cornet in *Le Guide Musical* of May 28–June 4, 1911, named Ravel as the composer and made merry with the motto. The pianist that played the waltzes at this concert was Louis Aubert,* to whom they are dedicated.

Ravel played them at a Durand concert in the Salle Erard on March 12, 1912.

He orchestrated the waltzes for a ballet, "Adélaïde, ou le Langage des Fleurs," which was produced at the Châtelet, Paris, on April 20, 1912, at a *concert de danse* given by Mlle. Trouhanowa, who took the part of Adélaïde; Loredan, M. Bekefi; Le Duc, M. Vandeleer. Ravel conducted the Lamoureux orchestra. The ballet was described as "a delightful piece of early nineteenth-century artificiality, in high-waisted frocks and turbans, and puce suits and frills. Adélaïde and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing-room, and fall into each other's arms at last before the balcony opening onto an impossibly blue sea, after Loredan, 'casting at her feet a sprig of cypress to tell his despair,' has placed a pistol to his temple without firing it. The same amusing artificiality is in the theme, the staging, the dancing, and the music." †

The first performance of the Valses orchestrated as a concert piece was at the second of the Concerts Pierre Monteux, Mr. Monteux conductor, at the Casino de Paris, February 15, 1914. The programme also included Chabrier's Overture to "Gwendoline"; Saint-Saëns's Pianoforte Concerto No. 5 (Arthur de Graef); Duparc's "Chanson Triste" and "L'Invitation au Voyage" (Mlle. Suzanne Vorska), and Florent Schmitt's "La Tragédie de Salomé."

The waltzes were played in New York at concerts of the Symphony Society, Walter Damrosch conductor, on October 27, 29, 1916.

The score calls for these instruments: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, side drum, tambourine, celesta, Glockenspiel, two harps, and the usual strings. There are eight divisions, which are intended to be played without pause. Their tempi, keys and time signatures are as

* Louis Aubert, born at Paramé (Ille-et-Vilaine), France, February 19, 1877, studied at the Paris Conservatory, and took various prizes. He is best known in the United States by his pianoforte pieces and songs, although his opera "La Forêt Bleue" was performed at Boston by the Boston Opera Company, March 8, 14, 17, 1913, and his "Habanera" for orchestra has been performed in New York.

† Mlle. Trouhanowa's programme also included these ballets: Florent Schmitt's "La Tragédie de Salomé," Dukas's "La Péri," and d'Indy's "Istar." The composers conducted their works. A fanfare written by each one of the composers introduced their respective ballets.

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follows: I. *Modéré*, G major, 3-4 time. II. *Assez lent*, G major, 3-4 time. III. *Modéré*, G major, 3-4 time. IV. *Assez animé*, C major, 3-4 time. V. *Presque lent*, E major, 3-2 time. VI. *Assez vif*, C major, 3-2, 6-4 time. VII. *Moins vif*, A major, 3-4 time. VIII. Epilogue, *Lent*, G major, 3-4 time. In the Epilogue themes are resumed in retrospect.

"ROMEO ALONE: GRAND FÊTE AT THE CAPULETS," FROM THE DRAMATIC SYMPHONY "ROMEO AND JULIET," OP. 17 . . HECTOR BERLIOZ

(Born at la Côte-Saint-André, France, December 11, 1803; died at Paris, March 9, 1869.)

"*Roméo et Juliette*," grand dramatic symphony with chorus, solos for voices, and a prologue in choral recitative after Shakespeare by Émile Deschamps, was sketched in 1829, composed in 1839, produced in 1839, revised and published as a whole in 1847. (The strophes of the prologue had previously been published for voice and piano.) A second and revised edition was published in 1857. The work is dedicated to Nicolo Paganini.

The first performance was on Sunday, November 24, 1839, at the Conservatory, Paris. Berlioz conducted. Adolphe Joseph Louis Alizard sang the part of Friar Laurence; Alexis Dupont, the scherzetto of Queen Mab; Mme. Wideman, the strophes of the prologue, in place of Rosine Stoltz, who had been announced. Mme. Stoltz sang at the second performance on December 12 of the same year. The first performance of the complete work outside of Paris was at Vienna, January 2, 1846, in a concert organized by Berlioz. The singers were Betty Bury, Behringer, tenor, and Josef Staudigl, bass.

Berlioz called the work a "grand symphony with chorus." On September 22, 1839, he wrote to his friend Ferrand that he had finished it. "It is equivalent to an opera in two acts and will fill out a concert; there are fourteen movements."

There is an Introduction: Combats. Chorus with contralto solo, strophes for contralto. "Queen Mab" for tenor solo and chorus. Part II. Romeo alone; Grand Fête at Capulet's House. Part III. Capulet's Garden. Part IV. Queen Mab, or the Dream Fairy. Juliet's Funeral Procession. Romeo at the Tomb of the Capulets. Finale. Fight of Capulets and Montagues. Air of Friar Laurence. Oath of Reconciliation.

Berlioz wrote as a preface: "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of pre-

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paring the mind of the hearer for the dramatic scenes in which sentiments and passions should be expressed by the orchestra. It is moreover to introduce gradually in the musical development choral masses, whose too sudden appearance would do harm to the unity of the composition. Thus the prologue, in which, after the example of the prologue by Shakespeare himself, the chorus exposes the action, is sung by only fourteen voices. Later is heard, behind the scene, the male chorus of Capulets; but in the funeral ceremonies, women and men take part. At the beginning of the finale the two choruses of Capulets and Montagues appear with Friar Laurence; and at the end the three choruses are united.

ROMEO ALONE: GRAND FÊTE AT CAPULET'S HOUSE.

Romeo, as unbidden guest, has met Juliet at the ball. Wildly in love he forgets his Rosaline, whose charms are minutely catalogued by Mercutio; but knowing that Juliet is of the rival house, and giving way to despair, he seeks the solitude of the garden. After recitative-like phrases of the first violins and interrupting harmonies by the wood-wind and other strings, a pathetic theme is sung by oboe and clarinet, later by first violins. This theme is developed and interrupted by dance music, which has already been heard in the prologue. The tempo changes from *Andante malinconico e sostenuto* to *Larghetto espressivo*, and wood-wind instruments sing the song of Romeo's love over arpeggios in the violoncellos. Tambourines give at intervals the dance rhythm. With the *Allegro* in F major, 2-2, Romeo is again in the ball-room. The dance theme is worked up elaborately to a brilliant pitch. The theme of the preceding *Larghetto* is used as a counter-subject by wood-wind and brass. A chromatically descending theme in half-notes suddenly checks the gayety of the throng and the lovers' rapture. The Montague is recognized, but Capulet's words to Tybalt—

"I would not for the wealth of all this town,
Here in my house, do him disparagement"—

have their way, and the revel is resumed, although the voice of the lamenting Romeo is heard, as he steals from the fête to wait in Juliet's garden. A jubilant coda brings the close. The chromatic strife-motive sounds ominously in the basses. The movement is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, bass drum, cymbals, two triangles, two tambourines, two harps, strings.

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BAX	"An Sluagh Sidhe" ("In the Faery Hills"), Symphonic Poem (First time in New York)	III. January 6
BEETHOVEN	Symphony No. 1, in C major, Op. 21	IV. February 3
BERLIOZ	"Romeo Alone; Grand Fête at the Capulets," from the Dramatic Symphony "Romeo and Juliet," Op. 17	V. March 17
BRAHMS	Symphony in E minor, No. 4, Op. 98 Symphony No. 2, in D major, Op. 73	II. December 2 V. March 17
DEBUSSY	"La Mer," Trois Esquisses Symphoniques	IV. February 3
FRANCK	"Les Djinns," Symphonic Poem for Piano and Orchestra (after the Poem of Victor Hugo) (First time at these concerts) Piano Solo, E. ROBERT SCHMITZ	IV. February 3
D'INDY	"La Queste de Dieu" ("The Search for God"), Descriptive Symphony from the Opera "La Légende de Saint-Christophe" (Act II.)	III. January 6
LALO	Overture to "Le Roi d'Ys"	III. January 6
LEKEU	Symphonic Fantasia on Two Folk-songs of Anjou	I. November 4
LISZT	Tasso: Lamento e Trionfo, Symphonic Poem No. 2	IV. February 3
RAVEL	"Le Tombeau de Couperin" ("Couperin's Tomb"), Suite for Orchestra (First performance in New York) Valses Nobles et Sentimentales	II. December 2 V. March 17
RESPIGHI	"Fontane di Roma" ("Fountains of Rome"), Symphonic Poem	II. December 2
SCRIABIN	"Le Poème de l'Extase" ("The Poem of Ecstasy"), Op. 54	I. November 4
SIBELIUS	Symphony No. 1, in E minor, Op. 39	I. November 4
STRAUSS	"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner—in Rondo Form" for Full Orchestra, Op. 28	II. December 2
TSCHAIKOWSKY	"Manfred" Symphony, Op. 58 (after Byron's Dramatic Poem)	III. January 6
WEBER	Overture to the Opera "Euryanthe"	V. March 17

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AT 2.30

PROGRAMME

Mendelssohn Symphony No. 3 in A minor, "Scotch," Op. 56

I. Andante con moto; Allegro un poco agitato.

II. Vivace non troppo.

III. Adagio.

IV. Allegro vivacissimo; Allegro maestoso assai.

Liszt Symphonic Poem No. 4, "Orpheus"

Glazounoff Concerto for Violin with Orchestra, Op. 82

Chabrier Overture to the Opera "Gwendoline"

SOLOIST

RICHARD BURGIN

There will be an intermission of ten minutes after the symphony

SYMPHONY No. 3, IN A MINOR, "SCOTCH," Op. 56.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Profane History":—

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.



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Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

* * *

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished January 20, at Berlin. It was performed for the first time in manuscript at a Gewandhaus

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- | | | |
|------|--|------------------|
| I. | (a) Separazione | Arr. by Sgambati |
| | (b) Quel Ruscelletto | Paladilhe |
| | (c) Quanto ti vidi a quel canto apparire | Wolf-Ferrari |
| | (d) Air de Hellera (from "Hellera") first time | Montemezzi |
| II. | (a) Le Legende | Tschaikowsky |
| | (b) Letter Song from "Eugene Onegin" | Tschaikowsky |
| | (c) Little Fish's Song | Arensky |
| III. | (a) Air de Sophie (from "Werther") | Massenet |
| | (b) Aux temps des Fees | Koechlin |
| | (c) Serenade | Weckerlin |
| | (d) Le Tasse | Godard |
| IV. | (a) Linden Lea | Vaughn-Williams |
| | (b) A Song of Old London (by request) | Oliver |
| | (c) Destiny (MSS.) | Pilzer |
| | (d) Happiness | Hageman |

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concert, March 3, 1842, under the direction of the composer. The titles of the movements were not then given. At the third performance in Leipsic, January 26, 1843, these titles were given: *Introduktion und Allegro agitate*, *Scherzo assai vivace*, *Adagio cantabile*, *Allegro guerriero*, und *Finale maestoso*. At the fourth performance in Leipsic, February 22, 1844, this note was added, "In uninterrupted succession." The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity for ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds, "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Karl Bach, the applause was livelier and more general.

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini; arias by Rossini and Mercadante; a harp solo; Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

* * *

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is in the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called *Reformation*, the *Confession*, a symphony for a Church Festival, etc.

Chorley, an intimate friend of Mendelssohn, named as "among the most complete examples of national forms turned to musical order" the *Scherzo* of Mendelssohn's third symphony in A minor, called, from this very *Scherzo*, "the Scottish."

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who, having been told that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

* * *

The score and parts of the *Symphony in A minor* were published by Breitkopf & Härtel, of Leipsic, in February, 1843.

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II. Vivace non troppo, F major, 2-4.

III. Adagio, A major, 2-4.

IV. Allegro vivacissimo, A minor, 2-2: Allegro maestoso, A major, 6-8.

The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

SYMPHONIC POEM, No. 4, "ORPHEUS" FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was composed in 1854 and published in 1856. The thought of composing it came to Liszt while he was conducting rehearsals of Gluck's "Orpheus" for performance at the Weimar Opera House. The symphonic poem was first played at Weimar, February 16, 1854, as a prelude to Gluck's opera. The theatre bill of that performance says, . . . "with orchestral prelude and ending, music by Fr. Liszt." Nothing is now known, it appears, about the character of this "ending."

The symphonic poem, No. 3, "The Preludes," was also composed in 1854, and "Hungaria," No. 9 (sketched and completed in 1846-48), was revised.

Liszt's preface to the full score of "Orpheus" is as follows:—

"One day I had to conduct Gluck's 'Orpheus.' During the rehearsals it was well-nigh impossible for me to refrain from abstracting my imagination from the point of view—touching and sublime in its simplicity—from which the great master had considered his subject, to travel in thought back to that Orpheus whose name soars so majestically and harmoniously over the most poetic of Greek myths. I saw again, in my mind's eye, an Etruscan vase in the Louvre, representing the first poet-musician, draped in a starry robe, his brow encircled by a mystically royal fillet, his lips parted and breathing forth divine words and songs, and his fine, long, taper fingers energetically striking the strings of his lyre.* I thought to see round about him,

* Compare with this description Plate XL in Joseph Spence's "Polymetis" (London, 1747): "There is not any of the happy spirits, represented in this picture, that we know by name; except Orpheus. He appears in a long dress, falling down to his feet; that robe of dignity, which was given to musicians in the first ages of the world, in honor of their high character: which in those days comprehended not only the science of music, but that of poetry, moral philosophy, and legislature. The giving rules for life to particulars, or laws to any nation, is too apt to carry a severe air with it; and to deter people from what you would have them follow: the wise men therefore of those days united the two arts of music and poetry, to that of instructing mankind: and, by that means, softened the severity of their instructions; and insinuated them into the hearts, as well as the minds, of their rough hearers. You have seen Orpheus before, in some other of my drawings, taming the monsters of the infernal world, with his voice and lyre; as he did the rough Thracians, in our world, by the united arts of pleasing and instructing, that he was so great a master of."

Spence quotes Virgil (*Æn.* VI., 645 *et seq.*) with reference to the costume of Orpheus:—

Nec non Threicius longa cum veste sacerdos
Obloquitur numeris septem discrimina vocum,
Jamque eadem digitis, jam pectine pulsat eburno."—Ed.

as if I had seen him in the flesh, wild beasts listening in rapture; man's brutal instincts quelled to silence; stones softening; hearts harder still, perhaps, bedewed with a miserly and burning tear; warbling birds and babbling waterfalls interrupting their own melodies; laughter and pleasures listening with reverence to those accents that revealed to Humanity the beneficent power of art, its glorious illumination, its civilizing harmony.

"With the purest of morals preached to it, taught by the most sublime dogmas, enlightened by the most shining beacons of science, informed by the philosophic reasonings of the intellect, surrounded by the most refined of civilizations, Humanity to-day, as formerly and always, preserves in its breast its instincts of ferocity, brutality, and sensuality, which it is the mission of art to soften, sweeten, and ennoble. To-day, as formerly and always, Orpheus, that is to say, Art, should spread his melodious waves, his chords vibrating, like a sweet and irresistible light, over those conflicting elements which rend each other and bleed in the soul of every one of us, as they do in the entrails of every society. Orpheus bewails Eurydice,—Eurydice, that emblem of the Ideal engulfed by evil and suffering, whom he is allowed to snatch from the monsters of Erebus, to lead forth from the depths of Cimmerian darkness, but whom he cannot, alas! keep for his own on earth. May at least those barbarous times never return, when furious passions, like drunken and unbridled mænads, revenged themselves upon art's disdain of their coarse, sensual delights by felling it with their murderous thyrsi and their stupid fury.

"Had it been given me completely to formulate my thought, I could have wished to render the serenely civilizing character of the songs that radiate from every work of art; their gentle energy, their august empery, their sonority that fills the soul with noble ecstasy, their undulation, soft as breezes from Elysium, their gradual uprising like clouds of incense, their diaphanous and azure ether enveloping the world and the whole universe as with an atmosphere, as with a transparent garment of ineffable and mysterious Harmony."

This preface was written by Liszt in French. A German translation by Peter Cornelius is printed on a fly-leaf of the score. The trans-

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lation into English printed above was made probably by Mr. William Foster Apthorp.

"Orpheus" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, two harps, and strings.

Hans von Bülow, in a letter to Liszt from Berlin, dated December 28, 1858, wrote concerning the choice of a symphonic poem by Liszt for an orchestral concert that he purposed to give: "If two harps were not indispensable, I should choose it with 'Prometheus.' But I should find myself put at once into a cruel embarrassment by the opera, and 'Prometheus' alone, my favorite, would be much too rough for the Berlin public." Liszt answered: "'Orpheus' could be played very well with a single harp, especially if Grimm* would be obliging enough to arrange his harp part and make the best of his admirable talent."

"Orpheus" was not performed at this concert (January 14, 1859, in the Singakademie, Berlin). Liszt's "Die Ideale" was chosen, and there was fierce hissing at the end, with moderate applause, whereupon von Bülow addressed the audience as follows: "I beg that the hissers will leave the hall. It is not the custom to hiss here." Then he turned round to conduct the orchestra for Elisabeth's prayer from "Tannhäuser," sung by Mrs. von Milde. The Princess of Prussia left her box, for it was nine o'clock, the time when she received and had tea. The audience was much excited, but there was no explosion. "Kroll," wrote Franziska von Bülow, "nearly fainted—for what Hans did was unheard of and inadmissible, but Hans was happy."

This symphonic poem was performed in New York at a concert of the Philharmonic Society of that city as early as April 26, 1862.

* * *

Andante moderato, 2-2. Harp arpeggios are thrown over soft horn tones for a prelude, and then Orpheus sings of the might of his art. Un poco più di moto, C major, horns and first violoncello. The song of Orpheus becomes more intimate in its appeal,—Lento, 4-4, English horn, oboe. The passage ends in C-sharp minor, and a short phrase is given to the first violin. Some hear, in this phrase, a call, "Eurydice!" These themes are used alternately until there is a climax with the entrance of the first and solemn Orpheus theme fortissimo. A basso continuo appears in violoncellos and double-basses; the Orpheus song is again intoned in all its majesty. There is a hush; the Eurydice theme is heard. The "mystical end" is brought by an alternate use of strings and wood-wind instruments in the Orpheus song.

* Carl Constant Louis Grimm, royal chamber musician and harpist, was born at Berlin, February 17, 1821. A pupil of Buschius, he came before the public as a virtuoso in 1837, and was appointed first harpist of the Berlin Royal Opera Orchestra in 1844. Later he met Parish-Alvars in Leipsic, and was much influenced in his performance by him. He died on May 28, 1882.

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List of Works performed at [these Concerts during the Season of 1920-1921

BALAKIREFF	"Islamey," Oriental Fantasy (orchestrated by Alfredo Casella)	III. January 8
BERLIOZ	Overture, "Benvenuto Cellini," Op. 23	I. November 6
CHABRIER	Overture to "Gwendoline"	V. March 19
DVORÁK	Symphony No. 2, in D minor, Op. 70	IV. February 5
ENESCO	Symphony in E-flat major, Op. 13	I. November 6
FRANCK	Prelude, Chorale, and Fugue (orchestrated by Gabriel Pierné)	I. November 6
GLAZOUNOFF	Concerto for Violin with Orchestra, Op. 82	
	Soloist—RICHARD BURGIN	V. March 19
GRIFFES	The Pleasure-Dome of Kubla Khan (after the Poem of S. T. Coleridge)	III. January 8
HILL	Poem for Orchestra, "The Fall of the House of Usher" (after Edgar Allan Poe) (First time in New York)	I. November 6
LALO	Concerto for Violoncello with Orchestra	
	Soloist—JEAN BEDETTI	II. December 4
LISZT	Symphonic Poem No. 4, "Orpheus"	V. March 19
MALIPIERO	"Impressioni dal Vero" ("Impressions from Nature"), Suite No. 1 (First time in New York)	III. January 8
MENDELSSOHN	Octette for Strings in E-flat, Op. 20	II. December 4
	Symphony No. 3 in A minor, "Scotch," Op. 56	V. March 19
MOZART	Overture to "Don Giovanni"	III. January 8
ROGER-DUCASSE	Suite Française, in D major	IV. February 5
SCHUMANN	Symphony No. 4 in D minor, Op. 120	III. January 8
SCOTT	Two Passacaglias	IV. February 5
STRAVINSKY	Orchestral Suite from the Ballet "Pétrouchka"	II. December 4
	Piano, RAYMOND HAVENS	
WAGNER	A Faust Overture	IV. February 5

CONCERTO FOR VIOLIN WITH ORCHESTRA, OP. 82.

ALEXANDER GLAZOUNOFF

(Born at Petrograd, August 10, 1865; now living there.)*

This concerto was composed in 1904 and published in 1905. It is dedicated to Leopold Auer. The composer's intention was to have it first played in public by Auer, but, hearing Mischa Elman taking a lesson with Auer, he was so impressed by the boy's talent that he asked the teacher to allow his pupil to produce the work. The first performance of this concerto in public was in the Queen's Hall, London, October 17, 1905, when Mischa Elman was the violinist. Henry J. Wood conducted.

The concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones (*poi*), kettledrums, campanelli (*poi*), triangle, cymbals, harp (*poi*), solo violin, and the usual strings.

The concerto is practically in four movements without interruption. Moderato, A minor, 4-4. The principal theme is of an expressive nature, and is announced at once by the solo violin with a light accompaniment, chiefly of clarinets and bassoons. This theme occurs frequently in the course of the concerto. The second subject, a flowing one, is also given out by the solo violin. Andante, D-flat, 3-4. This section in aria form is followed by an agitated section. There is a return to the first movement. An elaborate cadenza leads to the Finale, Allegro, A major, 6-8. The chief theme, dialogued at first by trumpets and violin, is afterwards given out in an orchestral fortissimo. Other thematic material is of a joyous nature.

OVERTURE TO THE OPERA "GWENDOLINE" . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

The "Scène et Légende" from the first act of "Gwendoline," opera in two acts, poem by Catulle Mendès, was performed with Mme. Montalba, soprano, at a Lamoureux concert, Paris, November 9, 1884. The Prelude of the second act was performed at a Lamoureux concert, November 22, 1885.

Chabrier wrote from Membrolle to Paul Lacombe, May 11, 1885, that he had finished his "little score of 'Gwendoline,'" which was to be produced at the Monnaie † in December. "The Monnaie! So called by antiphrasis! Do you believe that we shall gain much at

* The report that he had died in the fall of 1920 has been contradicted by Mr. Siloti.—Ed.

† The palace of the d'Ostrevants, descendants of the Counts of Hainaut and of Holland, served for a mint when it was demolished, about 1531. The street or square of la Monnaie was constructed, and on this square were successively three theatres. The first of these was decreed in 1700 by the Elector of Bavaria.—P. H.

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this trade? Ah! it is a charming *vocation*, as the bourgeois says: It seems that I now shall be numbered among the lucky dogs. At the age of forty-three I am coming a little to the front, so I have not the right to complain. To wait twenty years is more than the minimum. Let us call it a dream and say no more about it." He wrote in June of the next year: "As my opera was produced on April 10, and the Monnaie closes always on May 1, I could count only on a limited number of performances. If the director (Verdhurdt) had not failed, I should have had two or three more; as it was, the opera was performed six times." In October, 1886, he wrote: "The orchestral score of 'Gwendoline' is not engraved, and it will not be probably for some time. The expense is great. If my piece is accepted at the Opéra, perhaps my publishers will decide to do it. There is only my manuscript score, and Dupont conducted from it at Brussels." He wrote from Bayreuth in July, 1889: "I think that several theatres will produce my little 'Gwendoline.'"

The opera was produced at the Monnaie, Brussels, April 10, 1886, with Mme. Thuringer as Gwendoline, Bérardi as Harald, Engel as Armel. It was performed at Carlsruhe (1889), at Munich (1890), and even at Lyons before it was produced in Paris at the Opéra, December 27, 1893, with Miss Berthet (Lucy Adeline Marie Bertrand), Renaud, and Vaguet as the chief singers.

Alfred Bruneau wrote: "They performed 'Gwendoline' too late in the Opéra. No one was more overflowing with life, spirits, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempests of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!"

These preludes are something more than a preparation for the mood of each act. They are symphonic poems: the overture might be entitled "Harald"; the prelude to act ii, "Gwendoline."

* * *

The argument of Mendès's poem is as follows. Long ago on the

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coast of Britain there lived a petty king whose name was Armel. He had a gentle daughter Gwendoline, a maiden of sixteen years. There was peace in the land; the men fished; the women spun and looked after their homes. One day, as they were a-gossiping, Gwendoline told a dream: that a Dane had borne her away over the sea. Her companions laughed at her; as they laughed there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, as Armel refused, Harald would have slain the old man, had not Gwendoline thrown her body as a buckler before her father. Harald was sorely troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars," he wished to be alone with Gwendoline. He asked her name; she told him; he proclaimed his own in a tempestuous burst, and then told her solemnly that once in battle, when he was about to be summoned to Walhalla, he saw in the sunlight the Valkyrie with her golden hemlet; Gwendoline was also of dazzling beauty, but sweeter and more joyous. Harald helped her to gather flowers; he sat by her spinning-wheel; she hummed a simple ballad; he sang of war, and his voice was as the clash of swords. "Sing my song, Harald," she said, and he was about to sing it when Danes and Saxons entered. Armel consented to his demand for her hand, that there might be peace; but Armel consented with treacherous heart, for it was his plan that the Saxons should butcher their foes at the wedding feast. At the marriage ceremony the old man blessed the couple, and

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gave secretly a knife to the bride: he said to her: "If Harald should escape us, you must kill him as he sleeps in your arms." But Gwendoline loved Harald; when they were alone, she warned him of o'erhanging danger, and begged him to leave the coast. Lost in love, he would not listen. Suddenly there were shouts and shrieks, and the Danes called to Harald for help. Gwendoline put in his hand the knife. One wild embrace, and he left her. The Danes fled in the darkness. Harald, wounded, fought with Armel and his men. Gwendoline, who had escaped from her chamber, snatched the knife from Harald, stabbed herself, and in the burst of sunlight which announced the apparition of the Valkyrie the husband and wife of a night sang exultingly for the last time the ecstatic theme of Walhalla and of the Valkyrie, the divine promiser of the supreme paradise.

* * *

The overture is scored for piccolo, two flutes, oboe, English horn, two clarinets, bass clarinet, four horns, three bassoons, two cornets-à-pistons, two trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, two harps, and strings.

Allegro con fuoco, C minor—C major 2-2 and 6-4. The first theme is music of the Danish inroad; it ascends in violoncellos and wind instruments against an energetic rhythm of trumpets and violin triplets and after the first repetition it rises higher each time by a minor third. In the climax another motive associated with the furious Danes is used. A theme expressive of Gwendoline's anxiety concerning Harald's safety (act ii.) appears in the transition to the second theme, but it is drowned in musical Danish reminiscences. The second theme, in D-flat major, is composed chiefly of the motive descriptive of Harald's first vision of the Valkyrie and the thought of Walhalla (English horn, horn, violas, with triplets in the woodwind). In the free fantasia previously mentioned themes are introduced, and an abbreviated motive from Gwendoline's romance in combination with the beginning of the Walhalla song appears. Other themes and scraps of melody are treated with utmost wildness of rhythm. Finally the Walhalla theme, used as a gigantic *cantus firmus*, leads to an evolution of the Legend motive. There is a hint at the Gwendoline motive. A powerful harp glissando is followed by the cadence that ends the opera.

"Gwendoline" was performed at the Opéra, Paris, twice in 1893, twelve times in 1894, six times in 1911, and three times in 1912.

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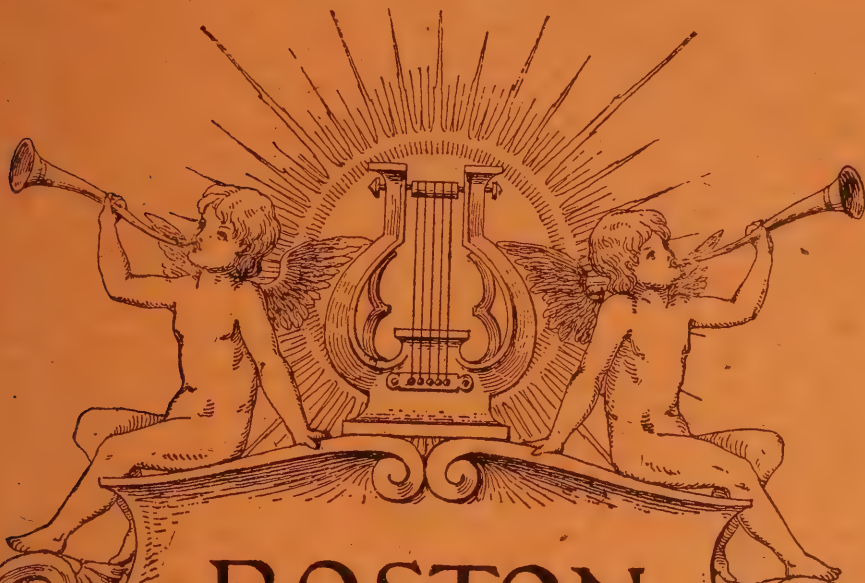
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Beethoven Symphony No. 8, F major, Op. 93

- I. Allegro vivace e con brio.
- II. Allegretto scherzando.
- III. Tempo di menuetto.
- IV. Allegro vivace.

Franck Prelude, Chorale and Fugue (Orchestrated by Gabriel Pierné)

Mozart Recitative, "Mia Speranza Adorata," and
Rondo, "Ah! non sai qual pena sia"

David Aria, "O Charmant Oiseau" from "The Pearl
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Berlioz Overture, "Benvenuto Cellini," Op. 23

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SYMPHONY IN F MAJOR, No. 8, Op. 93 . . . LUDWIG VAN BEETHOVEN
(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812. As Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Frazensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbestizer* of the familiar anecdote and Ludwig's pet aversion.

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without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii, pp. 219-222), and drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen

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years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

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(César Auguste Franck, born at Liège, December 10, 1822; died at Paris, November 8, 1890; Henri Constant Gabriel Pierné, born at Metz on August 16, 1863, is now living in Paris.)

Franck's *Prélude, Choral, et Fugue*, for pianoforte, dedicated to Marie Poitevin, was composed in 1884. "*Les Djinns*" (after Hugo), for pianoforte and orchestra, 1884; the *Variations Symphoniques*, for pianoforte and orchestra, in 1885; the *Danse Lente*, for pianoforte, in 1885; the *Prélude, Aria, et Final*, for pianoforte, in 1886-87. The earlier pianoforte pieces, not including the *Trios* (1841-42), were dated 1842, '43, '44, '45, '46, '65, '73; *Prélude, Fugue, et Variation* with harmonium, 1873 (transcription of an organ piece—1860-62).

Prelude, Chorale, and Fugue was performed for the first time at a concert of the *Société Nationale*, Paris, January 24, 1885, when Mme. Poitevin was the pianist.

* * *

Pierné's orchestra transcription was published at Paris in 1903. There was a performance at a *Châtelet* concert, Paris, on November 27, 1904, Pierné, conductor (during *Colonne's* sojourn in America).

The transcription is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, four bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, two harps, strings. For these concerts a *Glockenspiel* is also employed.

The first performance in this country was at New York by the *Symphony Society*, January 16, 1914.

* * *

Vincent d'Indy in his *life of Franck* has this to say about the *Prelude, Chorale, and Fugue*:—

"Frank, struck by the lack of serious works in this style (piano-



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forte), set to work with a youthful fervor which belied his sixty years to try if he could not adapt the old æsthetic forms to the new technic of the piano, a problem which could only be solved by some considerable modifications in the externals of these forms. It was in the spring of 1884 that he first spoke to us of this wish, and from that moment until 1887 his eyes dwelt perpetually upon the ivory of the keyboard. He began by a piece for piano and orchestra, a kind of symphonic poem based upon an Oriental subject from Victor Hugo's 'Les Djinns,' * in which the pianist is treated as one of the executants, not as the soloist of a concerto, as custom had hitherto demanded. This work . . . was only a first attempt, which soon found completion in the admirable Prelude, Chorale, and Fugue for piano solo. In this composition all is new both as regards invention and workmanship. Franck started with the intention of simply writing a prelude and fugue in the style of Bach, but he soon took up the idea of linking these two movements together by a Chorale, the melodic spirit of which should brood over the whole work. Thus it came about that he produced a work which was purely personal, but in which none of the constructive details were left to chance or improvisation; on the contrary, the materials all serve, without exception, to contribute to the beauty and solidity of the structure.

"The Prelude is modelled in the same form as the prelude of the classical suite. Its sole theme is first stated in the tonic, then

* Produced in Boston at a Chickering concert, B. J. Lang, conductor, Mrs. Jessie Downer Eaton, pianist, February 24, 1904.

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in the dominant, and ends in the spirit of Beethoven with a phrase which gives to the theme a still more complete significance. The Chorale in three parts, oscillating between E-flat minor and C minor, displays two distinct elements: a superb and expressive phrase which foreshadows and prepares the way for the subject of the Fugue, and the Chorale proper, of which the three prophetic words—if we may so call them—roll forth in sonorous volutions, in a serene, religious majesty. After an interlude which takes us from E-flat minor to B minor—the principal key—the Fugue presents its successive expositions, after the development of which the figure and rhythm of the complementary phrase of the Prelude returns once more. The rhythm alone persists, and is used to accompany a strenuous restatement of the theme of the Chorale. Shortly afterwards the subject of the Fugue itself enters in the tonic, so that the three chief elements of the work are combined in a superb peroration.

“When interpreting this dazzling conclusion, it is evidently the subject of the Fugue that should be brought out by the pianist, for it is the keynote, the reason for the existence of the whole work. We find it as early as the second page of the Prelude in a rudimentary but quite recognizable form; it grows more distinct in the initial phrase of what I have called the first element of the Chorale; finally, after its full exposition in the first entry of the Fugue, the peroration to which I have referred above recalls the subject combined with the other elements. From this moment it appears in its full significance, and enfolds us in its triumphant personality until the final peal which brings the work to a close.” (Translation by Mrs. Rosa Newmarch.)

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: “My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else.”

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called “Phantasie in A minor.” It was played for the first time by Clara Schumann, August 14, 1841, at a private re-

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hearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale," was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

ENTR'ACTE.

WOMEN COMPOSERS: A SIXTH FINE ART

(From the *London Times*)

A composition by a woman composer has lately received a number of performances which has made her brother-composers' mouths water. The received opinion as to its merits is that it was the equal of anything that a male student of like age might be expected to

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turn out, and that in being so it was quite exceptional. It is not proposed here to controvert that opinion, only to ask why such achievement is as rare as it is.

Why are women not creators in music? They are often in the front rank as singers or dancers, actors or reciters, and here they may "create a part" quite as often as men. But creation in this sense is interpretation—the translation, as it were, of a book written by some one else; and though the interpreter may have undoubted originality, it is not structural like the originality of the playwright or the choreographer. This consists less in having an idea that no one had before than in taking ideas that are common property and recasting them in a vital form; and that requires sustained effort. It is strange that man, not woman, excels in the arts, when we reflect that all of them, even architecture, renounce fact in favor of fancy. The poet ignores the exact sequence of events, the painter suppresses any objects he chooses, and the musician, whose subject-matter is the phases of emotion, which are quite as much facts as the others, does best when he arranges them to suit not the poem or the situation but a scheme of his own. Art, then, forswears facts, the nameable things of life, in which man is at his best, and dedicates itself to fancies, those nameless things in which woman is without a rival.

It has often been remarked that she drops her violin or puts her paintbox and campstool in an attic when she marries. The explanation usually given is that with the cares of a household there is not time for such pursuits. But the busiest people make time. There is another explanation. She finds her husband's mind a more interesting instrument than the violin, and the interplay of her children's characters goes nearer the root of the matter than the lights and shadows of a landscape ever did. The accepted

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arts hit their purpose when they express life; a woman finds it more satisfying to mould life, and it is there her fine art lies. She finds a palette or a gamut in the facts the day brings and in the people who surround her, and sets her fancy to work on these.

Musical composition asks for robustness of mind. With no objects in nature to rivet attention, or words and sentences to help concentration, it is, however tackled, a feat of endurance. The difficulty is to keep a grip on the plan of it. Not that music is all logic: we gave up that idea when we declined any more to identify its frontiers with the Rhine and the Memel. But it must be consistent or else become chaotic. Consistency is a male virtue, and men, in making a fetish of it, are apt to make a mess of the art of living—that sixth fine art which women have taken for their province and in which they are easily supreme. In actual musical composition women have not yet given us enough instances to generalize from. In Mlle. Chaminade we found a light touch and a wayward charm; with Mme. Poldowski we are in the presence of eyes that see our weakness and a smile that condones it. When we listen to Mrs. Beach and Miss Smyth we are aware that, just as in a concert gloved hands will applaud a male singer, so it is possible for a composer to espouse art for the sake of the complementary virtues. We might expect feminine taste to make the colors of the orchestra specially its own. But orchestration is a matter of hard practical knowledge of instruments, and that would be, as the Latin grammar says both “artisan” and “artist” are common to either sex. Two things we may be sure a woman will not do. She will not write academic music, for she is a believer in fashion and lives in the present; nor journalese, which dabbles in words till it can get “there”—she is there already.

In conclusion—in that place, in fact, to which every true woman

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has skipped on already to find the point—we may say this. A man turns from the game of life to the game of art, seeking in its fancies a refuge from stubborn facts. But these facts are not so stubborn to a woman; if they are not quite fancies, they are malleable enough to serve the purpose of her own art, the art of living. In this she can be an original creator as no man can, for its whole technique is to plan and execute in a flash, and its only notation is to be found in the lives it exalts or humbles. What are paints and tones, to souls? And she is interested not in the game but in the players. It is they who are the cards she holds, the men she moves, the counters with which she marks. And who would want to write melodies and rhythms if, like her, he could move minds and spirits?

OVERTURE TO THE OPERA "BENVENUTO CELLINI," OP.23.

HECTOR BERLIOZ

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any

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sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects works on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio † will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

*It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzonne, Mme. Bosman.

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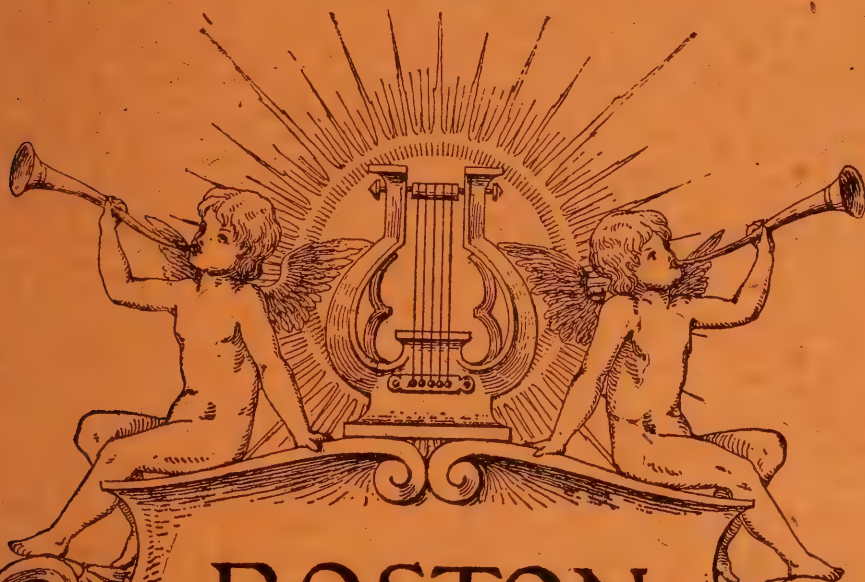
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AT 8.15

PROGRAMME

Rimsky-Korsakoff . . . Symphonic Suite "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

- I. The Sea and Sindbad's Ship.
- II. The Story of the Kalandar-Prince.
- III. The Young Prince and the Young Princess.
- IV. Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock
surmounted by a Bronze Warrior. Conclusion.

Lekeu . . . Symphonic Fantasia on Two Folk-songs of Anjou

Meyerbeer . . . Arioso, "Ah, mon fils," from "Le Prophète," Act II

Saint-Saëns Air, "Mon coeur s'ouvre à ta voix" from
"Samson and Delilah," Act II

Strauss . . . "Till Eulenspiegel's Merry Pranks, after the
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SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS
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Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June
21, 1908 at Petrograd.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The suite, dedicated to Vladimir Stassoff, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from

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the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

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GUILLAUME LEKEU

(Born at Heusy near Verviers, Belgium, January 20, 1870; died at Angers, January 21, 1894.)

This Fantasia, composed May, 1891–May 28, 1892, and published in 1909, was performed for the first time on October 21, 1893, at Verviers, when the composer conducted. It was played in New York for the first time by the Symphony Society, Walter Damrosch conductor, November 30, 1918.

The score calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, triangle, cymbals, strings.

In the middle of June, 1891, Lekeu competed for the Belgian *prix de Rome* with his cantata "Andromède." He did not receive a single vote for the first prize; he was awarded only the second prize, which he refused. He wrote to Vincent d'Indy, who had advised him to compete: "The cause of my and Roël's downfall is the same old jealousy shown by musical academies toward modern music; but for me the case became more complicated on account of the fact that my whole education was received at Paris and outside of any conservatory."

Lekeu began work on his "Fantasia" before this experience as a competitor and he completed the work shortly before his violin sonata engaged his attention.

The score of the Fantasia does not contain a programme, but a programme is published in Samazeuilh's transcription for the pianoforte (four hands).

Note de l'auteur.

A la tombée du soir les couples enlacés bondissent et tourbillonnent; c'est le bal de l'"Assemblée" et la danse toujours s'accélère aux cris joyeux des gars, aux rires éperdus des filles rouges de plaisir, pendant qu'éclat, dominant la fête et sa folie, la voix souveraine de l'Eternel Amour. . . .

Vers la plaine, où l'ombre s'approfondit, paisible et mystérieuse, l'Amant a entraîné l'Amante. . . .

Il résiste à la voix aimée qui lui demande de retourner à la danse, et, rieuse, par les champs silencieux, va répétant les rondes toujours plus lointaines; il sait implorer et dire sa tendresse.



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Note by the Composer.

As night falls, couples embracing gambol and whirl. It is the Assembly Ball, and the dance constantly quickens amid the joyous cries of the youths, and the wild laughter of the girls red with pleasure, while, mastering the festival and its madness, the sovereign voice of Eternal Love breaks forth.

Towards the field, where the shadow deepens, peaceful and mysterious, the Lover has hurried the Beloved.

He resists the loved voice that insists they should go back to the dance, and, laughing, amid the silent fields, repeats the dance tunes, more and more distant; he knows how to implore, to plead his love.

In the setting of a luminous summer night, lighted by stars and odorous with the perfume of the sleeping earth, the love scene unrolls its growing passion, and the lovers wander further and further away, to the murmur of the river which the moonlight silvers.

The first folk-song, G major, 2-4, is given out by the clarinet and later is played by the full orchestra. Passages for horns and trumpets with a variant of the theme lead to another proclamation of the theme. Then come a fugato, with the basses beginning a new variant, a counter theme for trombones, and a subsidiary motif (violas and violoncellos) leading to the quiet second theme (flute). The cadence figure of this theme is freely used in the development. (Note the passage for oboe over muted strings.) There is an episode for a trumpet fanfare derived from this theme, while violins have a variant of the first song. The ending is quiet.

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ARIOSO, "AH, MON FILS," FROM THE OPERA "LE PROPHÈTE," ACT II.,
No. 10 GIACOMO MEYERBEER

(Born at Berlin, September 5, 1791; died at Paris, May 2, 1864.)

Le Prophete, grand opera in five acts, the text by Eugène Scribe, the music by Meyerbeer, was brought out at the Académie Nationale de Musique in Paris on April 16, 1849. The subject is the rise and fall of John of Leyden, the Anabaptist prophet, who was crowned Emperor of Germany by his followers in 1534. The cast of the first performance was as follows: Fidès, Pauline Viardot; Bertha, Mme. Castellan; Jean, Roger; the three Anabaptists, Levasseur, Euzet, and Gueymard; Count Oberthal, Brémont.

The scene in the second act, in which the air comes which is sung at this concert, is as follows: John, a peasant lad of Dordrecht, is betrothed to Bertha; Count Oberthal falls in love with her and claims her for himself. To force John to give her up he orders his guards to lay hold upon Fidès, John's mother, and put her to death unless John submits to his will. John gives up his betrothed to save his mother; and as the guards drag Bertha away, Fidès addresses her son as follows:—

FIDÈS.

(d'une voix timide, et pleurant)

Ah! mon fils sois béni!

Ta pauvre mère

Te fut plus chère

Que ta Bertha, que ton amour.

Ah, mon fils!

Tu viens hélas

De donner pour ta mère

Plus que la vie

En donnant ton bonheur.

Ah, mon fils!

Que vers le Ciel

S'élève ma prière,

Et sois béni dans le Seigneur!

The English prose translation of which is:—

FIDÈS (*in a timid and tearful voice*): "My son, may Heaven bless thee. Thy wretched mother was dearer to thee than thy betrothed and thy love! My son! And to save thy mother's days, more than thy life, thou hast given thy heart. My son! May my prayer rise up to Heaven; O my son, may God bless thee!"

The first performance in New York was on April 16, 1849, at the Astor Place Opera House.

"MY HEART AT THY DEAR VOICE," FROM "SAMSON AND DELILAH."

CAMILLE SAINT-SAËNS

(Born in Paris on October 9, 1835; still living in Paris.)

"Samson et Dalila," opera in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, was completed about 1872, although the second act was rehearsed with Augusta Holmès, Regnault, the painter, and Brussine, as the singers, in 1870. The same act was sung in 1874 at Pauline Viardot's country place, when she, Nicot, and Auguez were

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the singers. The first act was performed in concert form at the Châtelet, Paris, on Good Friday, 1875.

The first operatic performance was in German at Weimar, December 2, 1877. The opera was afterwards performed at Hamburg (1883), Cologne, Prague, and Dresden.

The first performance in France of the work as an opera was at Rouen, March 3, 1890. The first operatic performance in Paris was at the Eden Theatre, October 31, 1890. Rosine Bloch was the Delilah. Not until November 23, 1892, was there a performance at the Opéra, and then Mme. Deschamps-Jehin was the Delilah; Vergnet and Lassalle were the other chief singers.

The first performance in the United States was in concert form at New York, March 25, 1892, by the Oratorio Society, led by Mr. Walter Damrosch. The singers were Mme. Ritter-Goetze, Montariol, Moore, Fischer.

The air, "My Heart at thy Dear Voice," is in the second act, scene iii. It is night, and Samson visits Delilah at her home in the valley of Sorek. A thunder-storm is nearing.

The air is really part of a duet between Delilah and Samson; but Samson's replies to these entreaties of the woman of Sorek are omitted in the concert version.

Andantino, D-flat major, 3-4.

Mon cœur s'ouvre à ta voix
Comme s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé,
Pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens pour jamais,
Redis à ma tendresse
Les serments d'autrefois,
Ces serments que j'aimais!

Un poco più lento.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

Ainsi, qu'on voit des blés
Les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur,
Prêt à se consoler
A ta voix qui m'est chère!

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La flèche est moins rapide
A porter le trépas
Que ne l'est ton amante
A voler dans tes bras.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

The English prose translation * of which is as follows:—

Delilah.—My heart opens at the sound of thy voice as the flowers open to the kisses of sunrise! But, O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!

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(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of

*. This translation is by W. F. Apthorp.

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these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Fol-

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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lowing a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he way-lays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind

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in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

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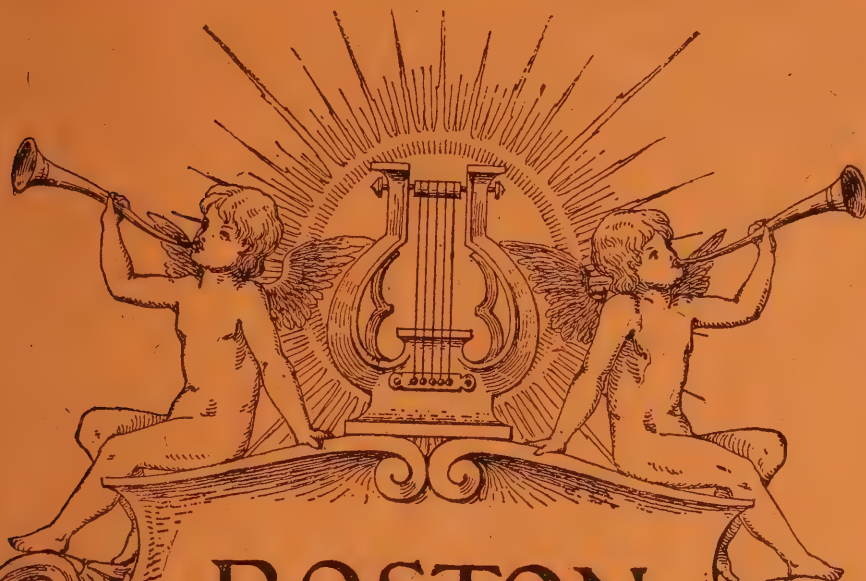
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FRIDAY EVENING, JANUARY 7

AT 8.15

PROGRAMME

Mozart Overture to "Don Giovanni"

Schumann Symphony No. 4 in D minor, Op. 120
I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.
(Played without pause.)

Saint-Saëns Pianforte Concerto No. 5, in F major, Op. 103
I. Allegro animato.
II. Andante.
III. Molto allegro.

Balakireff "Islamey" Oriental Fantasy (Orchestrated
by Alfredo Casella)

SOLOIST
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DEC. 1, 1920

AN EARLIER "RESORT" SEASON

The quality or weakness of the human mind which lately in these columns, was denominated "climate cowardice," and which evidences itself in a developing disposition to take flight betimes from the severities of our Northern winter, is resulting in a new prosperity for the Florida resorts. Time was, not so long ago, when this timorousness in the face of blizzards did not appear to develop, in the Northern consciousness, until about the middle of January, and the result was that the Florida hotels did not open until that date. But a change has come over them. The Jacksonville Times-Union says, that this year all of the tourist hotels in Florida that were open in October have been constantly filled, while the big hotels that never opened until late in November or after Christmas are all open now, or nearly all of them, and are well filled, with applications which will run them at capacity until late in the season. The city of Miami, which is keen to pursue any new advantage, has met this tendency by instituting a "palm fete" to be held in that city from Dec. 7 to 11, which will formally inaugurate the tourist season. At a date, therefore, when silence and solitude once prevailed in the Florida resorts, they will this year be humming with activity.

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OVERTURE TO "DON GIOVANNI" . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Il Dissoluto Punito o sia Il Don Giovanni, dramma giocoso in due atti. La Poesia è dell' Abate da Ponte, Poeta de' Teatri Imperiali. La Musica è del Sig. Wolfgango Mozart, Maestro di Cap.," was first performed at Prague, October 29, 1787. Mozart conducted his opera four times, once for his "benefit." The cast was as follows: Don Giovanni, Luigi Bassi; Donna Anna, Teresa Saporiti; Donna Elvira, Caterina Micelli; Don Ottavio, Antonio Baglioni; Leporello, Felice Ponziani; Don Pedro and Masetto, Giuseppe Lolli; Zerlina, Teresa Bondini.

There are five or six variations of the famous tale concerning the composition of the overture, which is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings. The first is said to be from the mouth of Mozart's widow, Constanze, who married Nissen:—

"The day before the performance, when the dress rehearsal was over, Mozart said in the evening to his wife that he should write the overture that night; that she should brew punch and stay by him to keep him cheerful. She did this, and told him stories about Aladdin's Lamp, Cinderella, and like tales, which made him laugh until the tears came to his eyes. The punch made him so sleepy that he nodded whenever she stopped, and worked only while she told the tales. But the intense application, the sleepiness, and the frequent nodding made the work too hard for him. His wife advised him to lie down on the sofa, and promised to wake him in an hour. He slept so soundly that she could not bear to disturb him, and she let him sleep two hours. It was then five o'clock. The copyist had been engaged at seven, and at seven o'clock the overture was ready."

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This is Niemtschek's version: "The opera was already completed and rehearsed, and the performance was to be the day after; but there was no overture. The anxiety and the alarm of his friends, which increased each hour, seemed to entertain him. The more they were disconcerted, the more frivolous did Mozart appear. At last on the evening before the day of the first performance, after he had joked to his heart's content, he went toward midnight to his room, began to write, and finished in a few hours the wondrous masterpiece which connoisseurs place only after the heavenly 'Sinfonie' of 'Die Zauberflöte.' The copyists had hard work to be ready for the performance; and the opera orchestra, whose skill was already known to Mozart, performed it exceedingly well at sight." Niemtschek added, "The incident is known all over Prague."

Stepánek told practically the same story. Mozart was with his friends till a late hour. Finally one said to him, "Mozart, 'Don Giovanni' will be performed to-morrow, and your overture is not yet ready." "Mozart looked a little confused, went to an adjoining room where paper, ink, and pens had been furnished him, began to write at midnight," etc. The copyists worked all day; and at a quarter of eight the parts, still wet though sanded, were brought to the theatre.

Genast's story is still more remarkable. According to him Mozart on the day before the dress rehearsal went to a supper at the house of a priest, where he drank deeply of Hungarian wine. Opera singers were at the supper, and so was Genast's father. The talk was half in Latin, half in Italian. About one o'clock Wahr and

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Genast undertook to see Mozart home. Mozart kept singing tunes from his new opera, and always returned to the "Champagne Song." "The cold air and the singing had robbed him of his senses," and as soon as he reached his room he fell asleep, all dressed, on his bed. His companions slept as best they could on a sofa. They were awakened by powerful tones, and they saw Mozart at work by a dim lamp. They listened and were still. A little after seven he sprang to his feet and exclaimed, "There it is!" They kissed his "beautiful white hands." The score was divided and given to four copyists. "Now I'll sleep a little." At night the parts—some of them were still wet—were on the desks.

SYMPHONY IN D MINOR, No. 4, Op. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have

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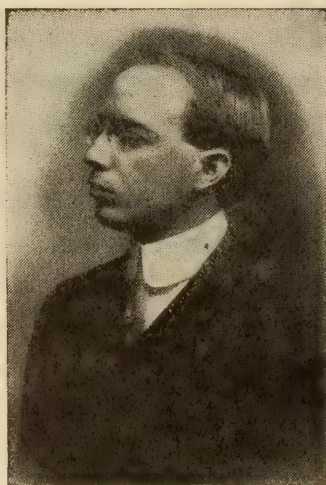
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heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the



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audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow* ; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schu-

*In the year 1841, when the symphony was composed, Joachim was ten years old.

† Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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mann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.* It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

CONCERTO IN F MAJOR, No. 5, FOR PIANOFORTE AND ORCHESTRA,
OP. 103 CAMILLE SAINT-SAËNS.

(Born at Paris, October 9, 1835; living at Paris.)

On May 6, 1846, Camille Saint-Saëns, described by the contemporaneous newspapers as "*le petit Saint-Saëns*," gave his first concert in a public hall, Pleyel's, in Paris. His mother in April of the same year had invited guests to her house to hear him play with his teacher, Stamaty,† a sonata for four hands by Mozart, a concerto by Bach, Beethoven's Concerto in C minor, and pieces by Bach.

The fiftieth anniversary of this first public concert was celebrated at the Salle Pleyel, Paris, June 2, 1896.‡ The programme was as follows: Overture to "*The Marriage of Figaro*" (played at the concert of 1846); Saint-Saëns's Concerto No. 5, played by the composer (first time); Introduction to second act of Saint-Saëns's "*Phryné*"; Romance for flute, played by Paul Taffanel, who conducted the orchestra at this concert; Second Sonata for piano and violin, Op. 102 (first time), played by Saint-Saëns and Sarasate; a Transcription of the Death of Thaïs (from Massenet's "*Thaïs*"), played by the transcriber, Saint-

*"The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

† Camille Marie Stamaty was born at Rome, March 25, 1811; he died at Paris, April 19, 1870. Highly educated and destined for the diplomatic service, he did not enter on the career of a musician until 1831. He made his début, a pupil of Kalkbrenner, at Paris in 1835, and played a concerto of his own composition. He was much esteemed as pianist and teacher. His most famous pupils were Saint-Saëns and Gottschalk.

‡ For an interesting and illustrated account of this jubilee see the pamphlet published by Librairies-Imprimeries Réunies (Paris, 1896).

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Saëns; and Mozart's Pianoforte Concerto in B-flat major, played by Saint-Saëns, who had played it at the concert in 1846.

The concerto was played by Louis Diémer, to whom it is dedicated, at a Conservatory Concert in Paris, November 29, 1896.

The first performance in the United States was at New York, March 7, 1898, Raoul Pugno pianist, with Theodore Thomas's orchestra.

The concerto was composed in Egypt early in 1896. It is in three movements.

I. Allegro animato, F major, 3-4.

II. Andante, D minor, 3-4. The movement is Oriental and rhapsodic. Saint-Saëns wrote to a friend: "The second movement is a sort of journey in the East, which goes in the episode in F-sharp major to the extreme East. The section in G major is a Nubian love-song which I heard sung by boatmen on the Nile when I went down the stream in a dahabeeyah."

III. Molto allegro, F major, 2-4.

"ISLAMEY," AN ORIENTAL FANTASIE FOR THE PIANOFORTE: ORCHESTRATED BY ALFREDO CASELLA . MILY ALEXEJEVITCH BALAKIREFF

(Balakireff, born at Nishnij-Novgorod on January 2, 1837; died at Petrograd, June 24, 1910. Casella, born at Turin, Italy, on July 25, 1883; now living at Rome.)

"Islamey" was inspired by Balakireff's travels in the Caucasus. It is said that the three themes are Georgian, though one is "quite Arabian." The piece, dedicated to Nicholas Rubinstein, was published in 1868 or 1869. The statement has been made that Liszt delighted in performing it and taught it to many of his pupils. This is undoubtedly true, but it is a curious fact that in his voluminous correspondence of nine volumes, he does not mention the Fantasie by name. In a letter to Balakireff from Weimar, dated October 21, 1884, accepting gratefully the dedication to him of

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the symphonic poem "Thamar," he wrote: "My admiring sympathy for your works is well known. When my young disciples want to please me they play me your compositions and those of your valiant friends. In this intrepid Russian musical phalanx I welcome from my heart masters endowed with a rare vital energy; they suffer in no wise from poverty of ideas—a malady which is widespread in many countries. More and more will their merits be recognized, and their names renowned." For a long time "Islamey" was considered to be deterring by its difficulty.

The first performance of "Islamey" that we find in Boston was by Arthur Friedheim at the fourth of his recitals, on April 29, 1891. The fantasie has since been played here by nearly a dozen pianists, local and visiting. When Mr. Siloti played it on March 12, 1898, the programme announced it as "Islamey (Dance of the Dervishes), Oriental Fantasia." The parenthetical addition was due to Mr. Siloti.

Alfredo Casella made his orchestral transcription in Paris in 1908. The score bears this inscription in French: "This new version of 'Islamey' is dedicated, in token of admiration and affection, to Alexandre Siloti." * The score calls for these instruments: four flutes (one interchangeable with piccolo), two oboes, English horn,

* Siloti, pianist and conductor, a cousin of Mr. Rachmaninoff, was born on his father's estate near Charkow, South Russia, on October 10, 1863. He studied at the Moscow Conservatory under Swereff and Nicholas Rubinstein (1875-81), with Tschaikowsky and Hubert and later with Liszt. In 1880 he played at Moscow most successfully and in 1883 was applauded at the Tonkünstlerversammlung at Leipsic. From 1880 to 1890 he taught at the Moscow Conservatory, living for a time at Frankfurt, Antwerp, and Leipsic. In 1901-02 he conducted the Moscow Philharmonic Symphony concerts, and in 1903-04 he conducted at Petrograd. Until the World War broke out he devoted his attention chiefly to conducting in cities of Russia. His death was reported a year or so ago, but in the fall of 1920 he was giving recitals in London to enthusiastic audiences.

He visited Boston in 1898 and played with the Boston Symphony Orchestra (Tschaikowsky's Concerto in G major, No. 2) on February 5. He gave concerts here on February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel and Schroeder. He played at a Kneisel Quartet concert (Tschaikowsky's Trio) on March 14.

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Three themes are freely developed. The first, *Allegro agitato*, D-flat major, 12-16, is introduced at once. A secondary theme, *Un poco meno mosso*, is given to the English horn and four solo violoncellos. The theme of the Trio, *Andantino espressivo*, A major, 6-8, is for the English horn over harmonies for the strings. This theme is continued by solo violoncello and afterwards by solo violin and viola. There is a brilliant Coda, *Presto furioso*, 2-4 time.

* * *

Casella's father was a violoncellist, a teacher at the Liceo Musicale, Turin; his mother was an excellent pianist; the celebrated violoncellist Alfredo Piatti was his godfather; all the boy's nearest relatives were violoncellists. He began to study the pianoforte when he was four years old, yet as a boy he was so interested in chemistry and electricity that Galileo Ferraris wished him to devote himself to science. On the advice of Martucci he turned at the age of twelve his attention wholly to music. (When he was ten he played in public.) He studied harmony with Cravero. The Parisian pianist Diémer heard him in Paris and in 1896 induced him to enter the Paris Conservatory. Casella took a first prize for pianoforte-playing in 1899; in 1901 as a pupil of Leroux a second prize for harmony. He made further studies in composition with Gabriel Fauré. After he left the Conservatory he gave concerts through Europe, conducted, taught the pianoforte at the Paris Conservatory, was music critic of the *Homme Libre*, wrote for many reviews,—a man of surprising activity, and of late years a composer of singular originality and audacity. In 1916 he went to Rome

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to teach the pianoforte at the *Accademia Santa Cecilia*. He founded there a *Società Nazionale di Musica*, which transformed itself into the *Società di Musica Moderna*. In 1917 and 1918 he organized concerts through this society at Rome, Florence, Bologna, Milan, to bring out works of young Italian composers with those of Debussy, Ravel, Fauré, Stravinsky, de Falla, and others. He worked for the young Italians in Paris with concerts in February, 1917, and February, 1918; with chamber concerts in Lyons, Marseilles, Nice, London. His Roman periodical *Ars Nova* is belligerent in propaganda.

Casella's orchestral works have excited hot discussion. The most important are his two symphonies (1905 and 1908-10); the Rhapsody "Italia" and the Suite in C major (1909); "Le Couvent sur l'eau," choregraphic comedy in two acts from which a Suite is drawn (1911-12); "Pagine di guerra," inspired by films of the war, for pianoforte four hands (1915), orchestrated in 1917 with the addition of a fifth "film"; *Elegia eroica* (1917).

Casella is known in Boston by his "Italia" Rhapsody ("Pop" concert on May 24, 1918); the sonata for pianoforte and violoncello (Ruth Deyo and Pablo Casals, May 24, 1918); "Pupazzetti,"* for pianoforte four hands—played on two pianofortes by Guy Maier and Lee Pattison February 21 and November 27, 1920).

* These pieces have been transcribed by Casella for a small orchestra.

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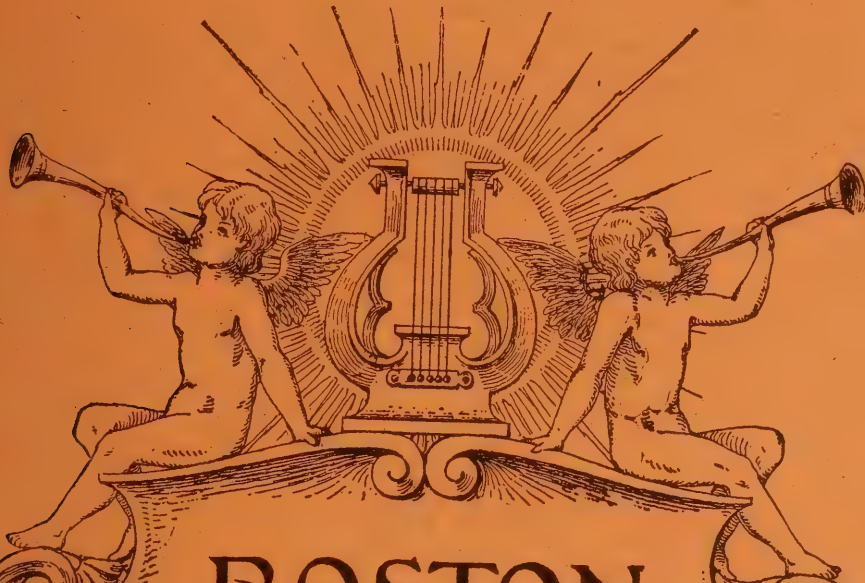
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WITH HISTORICAL AND DESCRIPTIVE
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FRIDAY EVENING, FEBRUARY 4

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Dvořák Symphony No. 2 in D minor, Op. 70

- I. Allegro maestoso.
- II. Poco adagio.
- III. Scherzo: Vivace; Poco meno mosso.
- IV. Finale; Allegro.

Roger-Ducasse Suite Française, in D major

- I. Ouverture: Très décidé.
- II. Bourrée; Pas vite et très rythmé.
- III. Recitatif et air: Très déclamé. Plus lent; lentement.
- IV. Menuet vif: Très décidé; Tranquille.

Bellini Romanza of Juliet, from "The Capulets
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Wagner Overture to "Tannhäuser"

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SYMPHONY No. 2, D MINOR, OP. 70 ANTON DVOŘÁK

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on September 8, 1841; died at Prague on May 1, 1904.)

Dvořák by 1865 had composed two symphonies, one in B-flat major, the other in E minor, in the period of poverty and obscurity. These symphonies do not appear in the list of his works. In 1874 a symphony in E-flat major and a scherzo from a symphony in D minor were performed in Bohemia in 1874. Hanslick says that among compositions forwarded by Dvořák in application for a stipend was "a symphony rather wild and untrammelled, but at the same time so full of talent that Herbeck, a member of the committee, interested himself warmly for it." A pension amounting to about \$250 was awarded Dvořák by the Ministry of Ecclesiastical Affairs and Public Instruction at Vienna in 1874; it was increased the next year. Herbeck died on October 27, 1877; Brahms succeeded him on the committee and befriended Dvořák in every way.

Dvořák wrote to his publisher Simrock in February, 1885, that this symphony in D minor had been occupying him for a long time. He wrote to Simrock on March 25 of that year: "Whatever may happen to the symphony, it is completed, thank God! It will be played in London for the first time April 22, and I am curious as to the result." He wrote after the production that it had "an exceptionally brilliant result." Simrock offered him 3,000 marks and grumbled over the failure of the first symphony, the "Husitzka" overture and the violin concerto to repay him. He asked for more Slavonic dances which would be profitable. Dvořák revised the score of the symphony, cutting out at least forty measures from the slow movement.

The composition of this symphony was due to the directors of the

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Philharmonic Society of London, who commissioned him to write such a work. He had previously been elected a member of the Society.

The first performance was in St. James's Hall, London, on April 22, 1885. Dvořák conducted. The other pieces on the programme (overtures: Spohr's "Faust," Beethoven's "Leonore No. 1," Mozart's "Don Giovanni") were conducted by Arthur Sullivan. Clotilde Kleeberg played Weber's Concertstück for pianoforte; Edward Lloyd sang the Prize Song from "The Mastersingers of Nuremberg" and with Miss Etherington, the duet "How Sweet the Moonlight Sleeps" from Sullivan's "Kenilworth." Dvořák was loudly applauded.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Theodore Thomas conductor, on January 9, 1886.

Reminiscence hunters have found several "Reminders" in the symphony: the horn-call from "The Flying Dutchman," memories of Brahms's song "Immer leiser wird mein Schlummer," and the third movement of Brahms's pianoforte concerto in the first movement; a passage from the love duet in "Lohengrin" and a phrase "Lausch, geliebter" from the love duet in "Tristan and Isolde" in the second movement, but the resemblances are slight. It is easy to find reminiscences: see Jean Hubert's "Des Réminiscences: Quelques Formes Mélodiques" (Paris, 1895).

* * *

The symphony is scored for two flutes, two oboes, two clarinets,

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two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings.

I. Allegro maestoso, D minor, 6-8. The first theme is announced immediately and softly by violas and violoncellos over a tonic organ-point (horns, double-basses and kettledrums). The second theme, B-flat major, is sung by the wood-wind accompanied by strings. The free fantasia and the final section of the first portion of the movement are hardly distinguishable. In the recapitulation the second theme is in D major. There is an elaborate coda.

II. Poco adagio, F major, 4-4. It opens with a sort of ecclesiastical theme in full harmony for the wood-wind accompanied by the strings pizzicato. The expressive second theme is sung by the first violins and violoncellos. The development is free.

III. Scherzo, vivace, D minor, 6-4. Two themes, one for the wind, the other for the strings, are in juxtaposition, piquantly rhythmed. The Trio, poco meno mosso, G major, is of an idyllic character.

IV. Finale, allegro, D minor, 2-2. Almost all the thematic material is taken from the opening phrase of the first theme given originally to clarinets, horns, and violoncellos. The second theme, A major, is first sung by violoncellos, but before the entrance of this theme, a short staccato motive appears in an episode, E-flat major, and is much used. The minor mode prevails up to the end, although the final chord has the major third. Mr. Apthorp found that a great deal in this movement "reflects, if in a sterner mood, something of von Weber's 'diabolism' in the 'Freischütz.'"

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(Born at Bordeaux, France, on April 18, 1875; now living in Paris.)

This Suite was performed for the first time at a Colonne concert conducted by Gabriel Pierné at the Châtelet, Paris, on February 28, 1909. The first performance in the United States was by the Boston Symphony Orchestra, Mr. Fiedler conductor, at Boston, April 15, 1910. The Suite, dedicated to André Lambinet, and published in 1909, is scored for three flutes (one interchangeable with piccolo), two oboes, oboe d' amore,* English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and the usual strings.

André Lamette said of this Suite, when it was first performed in Paris, that the composer had proposed to himself to synthetize in some way the music of the French school "by crystallizing, if I may use the phrase, the procedures of modern writing, in accumulating them, making them concrete, and reducing them to the smallest volume to form an exceedingly compact whole, one that would be as little confused as follows":—

I. Ouverture. Très décidé, D major, 4-4.

II. Bourrée. Pas vite et très rythmé, G major, 4-4.

III. Récitatif et Air. Très déclamé, 3-2. A clarinet has a long recitation accompanied by strings, with addition of horn for three measures. The orchestra enters. There are stormy measures until the air is sung by the oboe d' amore (or, in absence of that instrument, the English horn). Tempo plus lent, A-flat, rhythm of 6-4. The closing section, lentement, F major, 3-4, is at first for strings and based on the opening measures of the air just sung.

IV. Menuet vif. Très décidé, D major, 3-4.

Roger-Ducasse, a pupil of Gabriel Fauré at the Paris Conserva-

* The hautbois d'amour, oboe d' amore, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." The instrument fell out of use after Bach's death, but it was reconstructed by the house of C. Mahillon of Brussels. Richard Strauss introduces the oboe d' amore in his Symphonia Domestica.



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tory, was awarded the second grand prix de Rome in 1902. The first prize was awarded to Aimé Kunc, a pupil of Lenepveu. It has been said that Roger-Ducasse is a stepson of Fauré.

Small compositions by Roger-Ducasse were performed in Paris as far back as 1904—*Deux Mélodies*. His *Barcarolle* was published in 1907. He first attracted the attention of the public by his "Variations plaisantes sur un thème grave," for harp and orchestra. This composition was produced at a *Lamoureux* concert, Paris, January 24, 1909. Grandjany was the harpist. Two choruses for children's voices and orchestra, "Aux premières clartés de l'aube," for voices of boys with orchestra and accompanying chorus of female voices and tenors, and "Le Joli Jeu du Furet," were performed at a *Lamoureux* concert, Paris, March 20, 1910. A version for piano-forte (four hands) of the latter piece was played by the composer and Miss Marguerite Long at a Durand concert, Paris, March 12, 1913. As an orchestral Scherzo the piece was played at a Concert Monteux, Paris, March 15, 1914. It was performed in Chicago by the Chicago Symphony Orchestra, November 26, 1915.

"Sarabande," a symphonic poem composed in 1910 for orchestra and chorus of sopranos, altos, and tenors, was performed at a Colonne concert, Paris, January 22, 1911. Then followed: Prelude for orchestra, produced at a Hasselmann concert, Paris, February 18, 1911; the *Petite Suite*; Six Preludes for piano-forte, played by Edouard Risler at a Durand concert, Paris, March 5, 1912; String quartet in D minor, Durand concert, March 5, 1912; Three Motets: 1, *Regina coeli laetare*; 2, *Crux fidelis*; 3, *Alma Redemptoris Mater*,

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Société Musicale, Paris, in March, 1912; Interlude, "Au jardin de Marguerite," excerpt from a symphonic poem for solo voices, chorus and orchestra, in which Faust, grown old, recalls the charm of the garden, Colonne concert, Paris, January 26, 1913.

Prelude to a Ballet, Hasselmann concert, April 20, 1913.

Add to these compositions a *mimodrame lyrique* in three acts, "Orphée," composed in 1913; "Sur quelques vers de Vergile," for chorus and orchestra; Barcarolle, Etudes, Preludes, Variations on a Choral, for pianoforte; "Chant de la Nativité," soprano and contralto with organ (Christmas, 1915); "Le Cœur de l'Eau," "Les Pièces de l'Eau"; Two Rondels; a "Salve Regina."

Nocturne de Printemps for orchestra (Pasdeloup concert, Paris, February 14, 1920); Sonorités for pianoforte (1919); Romance for violoncello and orchestra; Marche Française, symphonic poem.

In September, 1909, Ducasse was appointed inspector of vocal teaching in the elementary schools of Paris. In 1917 he became a member of the committee on performances of the Société Nationale de Musique, having for associates Messrs. Bachelet, Bréville, Hüe, Labey, d'Ollone, Rabaud, Roussel, and Samazeuilh.

CAVATINA FROM "I CAPULETTI ED I MONTECCHI" BELLINI

(Born at Catania, Sicily, on November 1, 1801; died at Puteaux, near Paris, on September 24, 1835.)

"I Capuletti ed i Montecchi," opera in three acts, libretto by Felice Romani (after Shakespeare's tragedy), was produced at the Fenice Theatre in Venice, on March 11, 1830. The singers were Bonfigli, and Mmes. Giuditta Grisi and Caradori.

This opera, composed for Venice, was performed for the first time at La Fenice in 1830 and was successful throughout Italy, its popularity extending to London and Paris as well. The part of Romeo was selected by Wagner's niece, Mademoiselle Johanna Wagner, for her début in London. The text of the aria is as follows:—

Eccomi in lieta vesta; eccomi adorna come vittima all' ara.

Oh! almen potessi qual vittima cader dell' ara al piede o nazia! tede abborrite così, così fatali siate, ah! siate per me faci ferali.

Ardo; una vampa un foco tutta mi strugge un refrigerio ai venti io chiedo invano ove sei tu, Romeo? In qual terra t' aggiri dove, dove, inviarti dove. Imiei sospiri.

Oh, quante volte, oh, quante ti chiedo al ciel piangendo con quale ardor t' attendo e inganno il mio dolor—con quale ardor t' attendo e inganno il mio, il mio dolor.

Raggio del tuo sembiante, ah, parmi il brillar del giorno.

Ah l' aura che spira intorno mi sembra un tuo sospir.

Ah! l' aura che spira intorno mi sembra un tuo, un tuo sospir.

The opera was performed in Philadelphia on August 6, 1847, by the Havana Opera Company: Romeo, Mme. Fortunata Tedesco; Juliet, Mme. Caranti de Vita.

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A FAUST OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

A late substitution of the Overture to "Tannhäuser" for this number has made it impossible to change the programme note.

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance

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at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title to the overture.

Glaserapp says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Sym-

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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phony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the *Berlin Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* * *

Wagner's purpose was to portray in music a soul "awearied of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Liszt wished a second middle part "or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too heavy there and—forgive my opinion—the motive in F is not satisfactory. It wants grace in a certain sense. . . . If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid." Wagner answered (November 9, 1852): "You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was

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only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation.

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zum Andenken S(einer) l(ieben) F(rau)!*

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Wagner replied to a letter written by Liszt on January 25, 1855: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

‘Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,’ etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Mendelssohn Symphony No. 3 in A minor, "Scotch," Op. 56

- I. Andante con moto; Allegro un poco agitato.
- II. Vivace non troppo.
- III. Adagio.
- IV. Allegro vivacissimo; Allegro maestoso assai.

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FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History":—

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou

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in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

* * *

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last the "Scotch" symphony was finished January 20, at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The titles of the movements were not then given. At the third performance in Leipsic, January 26, 1843, these titles were given: *Introduktion und Allegro agitate*, *Scherzo assai vivace*, *Adagio cantabile*, *Allegro guerriero*, und *Finale maestoso*. At the fourth performance in Leipsic, February 22, 1844, this note was added, "In uninterrupted succession." The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity for ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds, "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Karl Bach, the applause was livelier and more general.

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini; arias by Rossini and Mercadante; a harp solo; Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

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The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is in the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who, having been told that it was the "Italian," listened to the music, and then spoke of the



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* *

The score and parts of the Symphony in A minor were published by Breitkopf & Härtel, of Leipsic, in February, 1843.

I. Andante con moto, A minor, 3-4: Allegro un poco agitato, A minor, 6-8.

II. Vivace non troppo, F major, 2-4.

III. Adagio, A major, 2-4.

IV. Allegro vivacissimo, A minor, 2-2: Allegro maestoso, A major, 6-8.

The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

SYMPHONIC POEM, No. 4, "ORPHEUS" FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was composed in 1854 and published in 1856. The thought of composing it came to Liszt while he was conducting rehearsals of Gluck's "Orpheus" for performance at the Weimar

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Opera House. The symphonic poem was first played at Weimar, February 16, 1854, as a prelude to Gluck's opera. The theatre bill of that performance says, . . . "with orchestral prelude and ending, music by Fr. Liszt." Nothing is now known, it appears, about the character of this "ending."

The symphonic poem, No. 3, "The Preludes," was also composed in 1854, and "Hungaria," No. 9 (sketched and completed in 1846-48), was revised.

*
* *

Andante moderato, 2-2. Harp arpeggios are thrown over soft horn tones for a prelude, and then Orpheus sings of the might of his art. *Un poco più di moto*, C major, horns and first violoncello. The song of Orpheus becomes more intimate in its appeal,—Lento, 4-4, English horn, oboe. The passage ends in C-sharp minor, and a short phrase is given to the first violin. Some hear, in this phrase, a call, "Eurydice!" These themes are used alternately until there is a climax with the entrance of the first and solemn Orpheus theme fortissimo. A basso continuo appears in violoncellos and double-basses; the Orpheus song is again intoned in all its majesty. There is a hush; the Eurydice theme is heard. The "mystical end" is brought by an alternate use of strings and wood-wind instruments in the Orpheus song.

CONCERTO IN G MAJOR FOR PIANOFORTE AND ORCHESTRA (K. 453)

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was composed at Vienna. The autograph score, which in 1860 was owned by August André at Offenbach, bears this title: "di Wolfgango Amadeo Mozart Vienna li 12 d'Aprile, 1784 per la Sgra. Barbara Ployer." This Barbara Ployer was a daughter of a prominent citizen and a pupil of Mozart's. He wrote to his father on June 9, 1784, that Babette the next day would play this new concerto at a concert at her father's country place at Döbling; that he himself would play the quintet in E-flat major with wind instruments, and with Babette "the great sonata for two pianofortes"—the one in D major composed early in that year. "I shall bring Paesiello, who has been here since May on his return from St. Petersburg, in the carriage, so that he can hear my compositions and my pupil." Mozart also wrote his pianoforte concerto in E-flat major (K. 449) for Miss Ployer. It is dated February 9, 1784.

I. Allegro, G major, 4-4.

II. Andante, C major, 3-4.

III. Allegretto, G major, 2-2.

The accompaniment is scored for flute, two oboes, two bassoons, two horns, and strings.

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OVERTURE TO THE OPERA "GWENDOLINE" . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

The "Scène et Légende" from the first act of "Gwendoline," opera in two acts, poem by Catulle Mendès, was performed with Mme. Montalba, soprano, at a Lamoureux concert, Paris, November 9, 1884. The Prelude of the second act was performed at a Lamoureux concert, November 22, 1885.

Chabrier wrote from Membrolle to Paul Lacombe, May 11, 1885, that he had finished his "little score of 'Gwendoline,'" which was to be produced at the Monnaie * in December. "The Monnaie! So called by antiphrasis! Do you believe that we shall gain much at this trade? Ah! it is a charming *vocation*, as the bourgeois says: It seems that I now shall be numbered among the lucky dogs. At the age of forty-three I am coming a little to the front, so I have not the right to complain. To wait twenty years is more than the minimum. Let us call it a dream and say no more about it." He wrote in June of the next year: "As my opera was produced on April 10, and the Monnaie closes always on May 1, I could count only on a limited number of performances. If the director (Verdhurdt) had not failed, I should have had two or three more; as it was, the opera was performed six times." In October, 1886, he wrote: "The orchestral score of 'Gwendoline' is not engraved, and it will not be probably for some time. The expense is great. If my piece is accepted at the Opéra, perhaps my publishers will decide to do it. There is only my manuscript score, and Dupont conducted from it at Brussels." He wrote from Bayreuth in July, 1889: "I think that several theatres will produce my little 'Gwendoline.'"

The opera was produced at the Monnaie, Brussels, April 10, 1886, with Mme. Thuringer as Gwendoline, Bérardi as Harald, Engel

* The palace of the d'Ostrevants, descendants of the Counts of Hainaut and of Holland, served for a mint when it was demolished, about 1531. The street or square of la Monnaie was constructed, and on this square were successively three theatres. The first of these was decreed in 1700 by the Elector of Bavaria.—P. H.

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List of Works performed at these Concerts during the Season of 1920-1921

BALAKIREFF	"Islamey," Oriental Fantasy (orchestrated by Alfredo Casella)	III. January 7
BEETHOVEN	Symphony No. 8, F major, Op. 93	I. November 5
BERLIOZ	Overture, "Benvenuto Cellini," Op. 23	I. November 5
CHABRIER	Overture to "Gwendoline"	V. March 18
CHARPENTIER	Air, "Depuis le jour," from "Louise"	
	Soloist: HULDA LASHANSKA	IV. February 4
DAVID	Aria, "O Charmant Oiseau," from "The Pearl of Brazil"	
	Soloist: MABEL GARRISON	I. November 5
DVORÁK	Symphony No. 2 in D minor, Op. 70	IV. February 4
FRANCK	Prelude, Chorale, and Fugue (orchestrated by Gabriel Pierné)	I. November 5
LEKEU	Symphonic Fantasia on Two Folk-songs of Anjou	II. December 3
LISZT	Symphonic Poem No. 4, "Orpheus"	V. March 18
MENDELSSOHN	Symphony No. 3 in A minor, "Scotch," Op. 56	V. March 18
MEYERBEER	Arioso, "Ah, mon fils," from "Le Prophète," Act II.	
	Soloist: MARY JORDAN	II. December 3
MOZART	Recitative, "Mia Speranza Adorata," and Rondo, "Ah! non sai qual pena sia"	I. November 5
	Soloist: MABEL GARRISON	III. January 7
	Overture to "Don Giovanni"	
	Aria, "Ah! lo so," from "The Magic Flute"	
	Soloist: HULDA LASHANSKA	IV. February 4
	Concerto for Pianoforte and Orchestra in G major (Koechel No. 453)	
	Soloist: ERNO DOHNÁNYI	V. March 18
RIMSKY-KORSAKOFF	Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35	II. December 3
ROGER-DUCASSE	Suite Française, in D major	IV. February 4
SAINT-SAËNS	Air, "Mon cœur s'ouvre à ta voix," from "Samson and Delilah," Act II.	
	Soloist: MARY JORDAN	II. December 3
	Pianoforte Concerto No. 5, in F major, Op. 103	
	Soloist: ALFRED CORTOT	III. January 7
SCHUMANN	Symphony No. 4 in D minor, Op. 120	III. January 7
STRAUSS	"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner—in Rondo Form," for Full Orchestra, Op. 28	II. December 3
WAGNER	Overture to "Tannhäuser"	IV. February 4

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as Armel. It was performed at Carlsruhe (1889), at Munich (1890), and even at Lyons before it was produced in Paris at the Opéra, December 27, 1893, with Miss Berthet (Lucy Adeline Marie Bertrand), Renaud, and Vaguet as the chief singers.

Alfred Bruneau wrote: "They performed 'Gwendoline' too late in the Opéra. No one was more overflowing with life, spirits, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempests of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!"

These preludes are something more than a preparation for the mood of each act. They are symphonic poems: the overture might be entitled "Harald"; the prelude to act ii., "Gwendoline."

* * *

The argument of Mendès's poem is as follows. Long ago on the coast of Britain there lived a petty king whose name was Armel. He had a gentle daughter Gwendoline, a maiden of sixteen years. There was peace in the land; the men fished; the women spun and looked after their homes. One day, as they were a-gossiping, Gwendoline told a dream: that a Dane had borne her away over the sea. Her companions laughed at her; as they laughed there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, as Armel refused, Harald

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would have slain the old man, had not Gwendoline thrown her body as a buckler before her father. Harald was sorely troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars," he wished to be alone with Gwendoline. He asked her name; she told him; he proclaimed his own in a tempestuous burst, and then told her solemnly that once in battle, when he was about to be summoned to Walhalla, he saw in the sunlight the Valkyrie with her golden hemlet; Gwendoline was also of dazzling beauty, but sweeter and more joyous. Harald helped her to gather flowers; he sat by her spinning-wheel; she hummed a simple ballad; he sang of war, and his voice was as the clash of swords. "Sing my song, Harald," she said, and he was about to sing it when Danes and Saxons entered. Armel consented to his demand for her hand, that there might be peace; but Armel consented with treacherous heart, for it was his plan that the Saxons should butcher their foes at the wedding feast. At the marriage ceremony the old man blessed the couple, and gave secretly a knife to the bride: he said to her: "If Harald should escape us, you must kill him as he sleeps in your arms." But Gwendoline loved Harald; when they were alone, she warned him of o'erhanging danger, and begged him to leave the coast. Lost in love, he would not listen. Suddenly there were shouts and shrieks, and the Danes called to Harald for help. Gwendoline put in his hand the knife. One wild embrace, and he left her. The Danes fled in the darkness. Harald, wounded, fought with Armel and his men. Gwendoline, who had escaped from her chamber, snatched the knife from Harald, stabbed herself, and in the burst of sunlight which announced the apparition of the Valkyrie the husband and wife of a night sang exultingly for the last time the ecstatic theme of Walhalla and of the Valkyrie, the divine promiser of the supreme paradise.

*
* * *

The overture is scored for piccolo, two flutes, oboe, English horn, two clarinets, bass clarinet, four horns, three bassoons, two cornets-

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à-pistons, two trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, two harps, and strings.

Allegro con fuoco, C minor—C major 2-2 and 6-4. The first theme is music of the Danish inroad; it ascends in violoncellos and wind instruments against an energetic rhythm of trumpets and violin triplets and after the first repetition it rises higher each time by a minor third. In the climax another motive associated with the furious Danes is used. A theme expressive of Gwendoline's anxiety concerning Harald's safety (act ii.) appears in the transition to the second theme, but it is drowned in musical Danish reminiscences. The second theme, in D-flat major, is composed chiefly of the motive descriptive of Harald's first vision of the Valkyrie and the thought of Walhalla (English horn, horn, violas, with triplets in the wood-wind). In the free fantasia previously mentioned themes are introduced, and an abbreviated motive from Gwendoline's romance in combination with the beginning of the Walhalla song appears. Other themes and scraps of melody are treated with utmost wildness of rhythm. Finally the Walhalla theme, used as a gigantic *cantus firmus*, leads to an evolution of the Legend motive. There is a hint at the Gwendoline motive. A powerful harp glissando is followed by the cadence that ends the opera.

"Gwendoline" was performed at the Opéra, Paris, twice in 1893, twelve times in 1894, six times in 1911, and three times in 1912.

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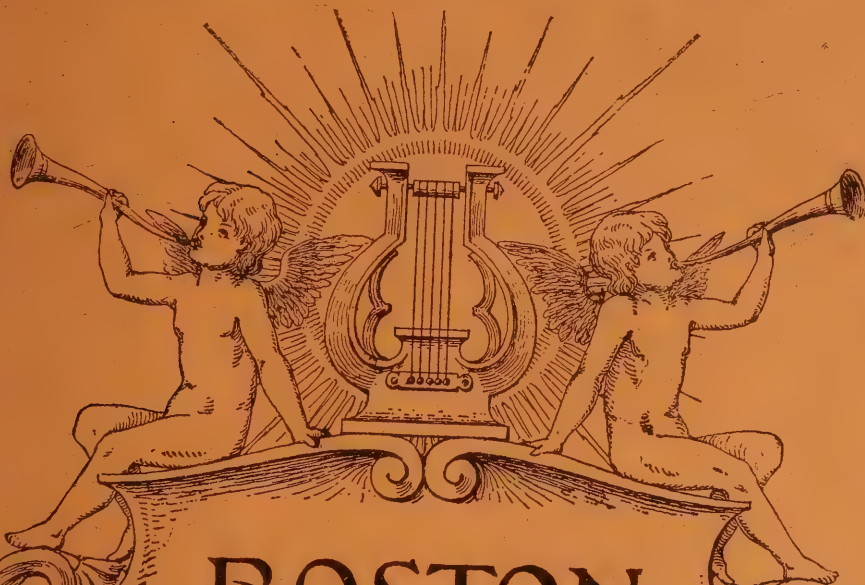
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Beethoven Symphony No. 8, F major, Op. 93

- I. Allegro vivace e con brio.
- II. Allegretto scherzando.
- III. Tempo di Menuetto.
- IV. Allegro vivace.

Berlioz Overture, "Benvenuto Cellini," Op. 23

Schumann Concerto in A minor for Pianoforte and
Orchestra, Op. 54

- I. Allegro affetuoso.
- II. Intermezzo: Andantino grazioso.
- III. Allegro vivace.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812. As Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Frazensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time. The key of the third, D minor, was already determined, but he postponed work on this. The autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13; it is therefore probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. There was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in his conversation and in his letters as the "Queen of Night."

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbestitzer* of the familiar anecdote and Ludwig's pet aversion.

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau." *



The first public performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed 1801 [?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

* For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i., pp. 322-326. The two were afterwards reconciled.

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii, pp. 219-222), and drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.

* * *

The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez;* Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stoltz.

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini

* It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzonne, Mme. Bosman.

and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio * will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipzig in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the

* The librettists originally introduced Pope Clement VII. The censor obliged them to substitute a Cardinal. Berlioz wrote to his sister Adèle on July 12, 1838, "It would, however, have been curious to see Clement VII. at loggerheads with Clement VII." For Clement's quarrel with Benvenuto and scenes with Salviati, "that beast of a Cardinal," see J. A. Symonds's translation of "The Life of Benvenuto Cellini" New York, 1890, pages 124-139. His Holiness took Benvenuto into favor again, and when he died soon afterwards, Benvenuto, putting on his arms and girding his sword, went to San Piero and kissed the feet of the dead Pope, "not without shedding tears."

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first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale," was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

SYMPHONIC POEM NO. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849.

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Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

“In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe’s birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama ‘Tasso,’ appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe’s drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his ‘Lamentation’ the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of ‘Jerusalem Delivered.’

“We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people’s songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal

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city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

“‘Lamento e Trionfo,’—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso’s ‘Jerusalem’:

“Canto l’ armi pietose e ’l Capitano,
Che ’l gran Sepolcro liberò di Cristo!”*

“The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso’s soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse.”

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382–384).

* Yet there are some that could easily spare the “Jerusalem” if they were allowed to retain Tasso’s Ode to the Golden Age, even as Englished by Leigh Hunt: “*O bella età de l’ oro!*” the ode that begins:—

O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
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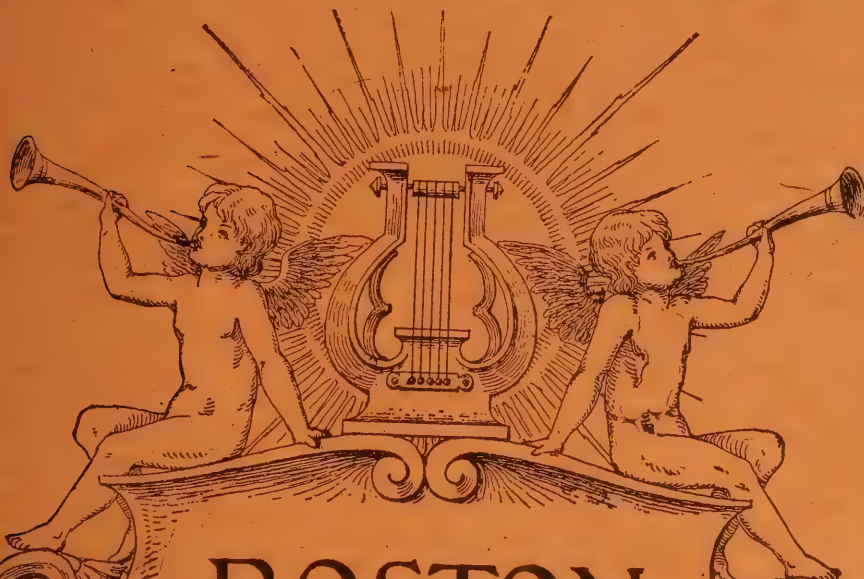
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PIERRE MONTEUX, Conductor

Programme of the SECOND CONCERT

SEASON 1920-1921

THURSDAY EVENING, NOVEMBER 11, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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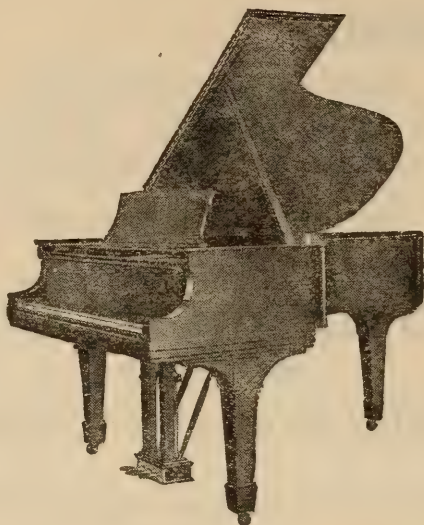
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Fortieth Season, 1920-1921

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SECOND CONCERT

THURSDAY EVENING, NOVEMBER 11

AT 8.00

PROGRAMME

Sibelius Symphony No. 1 in E-minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante ma non troppo lento.
- III. Allegro.
- IV. Finale (quasi una Fantasia): Andante; Allegro molto.

Hill Poem for Orchestra, "The Fall of the House of Usher"
(after Edgar Allen Poe)

Donizetti Aria, "M'odi—M'odi," from "Lucrezia Borgia"

Crist Chinese Mother Goose Rhymes

- a. Lady-Bug.
- b. Baby is Sleeping.
- c. What the Old Cow Said.
- d. Of What Use is a Girl?
- e. The Mouse.

Beethoven Overture to "Leonore" No. 3, Op. 72

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SYMPHONY IN E MINOR, No. 1, Op. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. There was a second performance on November 16, 1912; a third on January 22, 1915; a fourth on November 17, 1916.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and the silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld *).

The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's "Jean Sibelius":—

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit

and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

"THE FALL OF THE HOUSE OF USHER," POEM FOR ORCHESTRA (AFTER THE STORY BY POE), OP. 27 . . . EDWARD BURLINGAME HILL

(Born at Cambridge, Mass., September 9, 1872; now living there.)

This orchestral work was composed in the summer of 1919 and revised during the fall and winter of 1919-20. The score calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, clarinet in E-flat, two clarinets in B-flat and A, bass clarinet, four horns, four trumpets (fourth *ad lib.*),

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three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tam-tam, harp, celesta, and strings.

The composer writes: "It was not my intention to depict the story scene by scene but rather to attempt to give in music an impression of the atmosphere of the story as a whole. For musical treatment I did associate the two themes with Roderick and Madeleine Usher, but entirely without descriptive realism save possibly in the destruction of the house. Structurally the piece approaches closely the abridged sonata form, or sonata without development, with a short introduction and a coda."

* *

"The Fall of the House of Usher" was first published in Burton's *Gentleman's Magazine and American Monthly Review*, owned and edited by William Evans Burton, a famous English low comedian. In 1839 Poe became the associate editor. The story was included in "Tales of the Grotesque and Arabesque," by Edgar A. Poe, two volumes (Philadelphia, 1840).

ARIA, "M' ODI-M' ODI," FROM THE OPERA "LUCREZIA BORGIA," ACT II.,
SCENE VII GAETANO DONIZETTI

(Born at Bergamo, November 29, 1797; died there, April 8, 1848.)

"Lucrezia Borgia," an opera in a prologue and two acts, libretto by Felice Romano, based on Victor Hugo's tragedy of the same name (Porte Saint-Martin, Paris, February 2, 1833., was produced at La Scala, Milan, December 26, 1833. The part of Lucrezia was then taken by Henriette Clémentine Lamiriaux-Lalande (1798-1867), also known as Mme. Méric-Lalande.

Young Italians who had insulted Lucrezia are poisoned by her at the palace of Princess Negroni. Gennaro, who had not been invited, is poisoned with them, to the horror of Lucrezia. She offers him an antidote. He refuses to take it, for there is not enough for the others. Thereupon she tells him he is her son. He turns from her and dies.

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M'odi . . . ah! m'odi . . . io non t'imploro
 Per voler serbarmi in vita!
 Mille volte al giorno io moro,
 Mille volte in cor ferita . . .
 Per te prego . . . teco almeno
 Non voler incrudelir.
 Bevi . . . bevi . . . e il rio veleno,
 Deh! t' affretta a prevenir.

* * *

Era desso il figlio mio,
 La mia speme, il mio conforto . . .
 Ei potea placarmi Iddio . . .
 Me potea far pura ancor.
 Ogni luce in lui mi è spenta . . .
 Il mio cor con esso è morto . . .
 Sul mio capo il Cielo avventa
 Il suo strale punitor.

This may be freely translated :—

Hate me; I implore you not to hold this hatred through life! I die daily a thousand times, a thousand times wounded at heart. I pray you at least not to be cruel towards me. Drink, drink! hasten to forestall the wicked poison.

* * *

He, my son, my hope, my comfort, might appease God, might purify me. Life is quenched in me; my heart is dead. Avenging Heaven has poured its wrath on my head.

Romani wrote his libretto for Mercadante, who, indisposed, gave it to Donizetti that the contract might be fulfilled. It is said that the latter wrote the music in less than four weeks.

The Musical Quarterly

— for October —

Natural Law: Its Influence on Modern Music . . .	Marion Bauer
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The opera was performed in New York, at Palmo's Opera House, in the season of 1844-45, and was for many years a favorite. It was revived at the Metropolitan Opera House, New York, on December 5, 1904: Maria de Macchi, Edyth Walker; Mr. Caruso, Mr. Scotti; Arturo Vigna conductor.

"CHINESE MOTHER-GOOSE RHYMES" BAINBRIDGE CRIST
(Born on February 13, 1883, at Washington, D.C.; now living in Brookline, Mass.)

Mr. Crist studied theory and composition with Paul Juon in Berlin and with Claude Landi in London; singing, with Franz Emerich in Berlin and William Shakespeare in London. He taught privately in Berlin and London. In the fall of 1914 he taught in Boston. The list of his compositions includes "Egyptian Impressions," a symphonic suite for orchestra; "Le Pied de la Momie," symphonic poem for orchestra; "Hermouthis," a choreographic drama; "The Parting," poem for voice and orchestra; a string quartet; pianoforte pieces; and songs.

The "Chinese Mother-Goose Rhymes," seven in number, were published in 1917. The text consists of translations from the Chinese by Isaac Taylor Headland of Peking University. The music is based upon Chinese themes.

I. LADY-BUG.

Lady-bug, lady-bug, fly away, do,
Fly to the mountain, and feed upon dew.
Feed upon dew, and sleep on a rug,
And then run away, like a good little bug.

II. BABY IS SLEEPING.

My baby is sleeping, my babe's asleep,
My flow'r is resting, I'll give you a peep.
How cunning he looks, as he rests upon my arm!
My flow'r's most charming of all that charm.

III. WHAT THE OLD COW SAID.

(*The Chinese theme is from a funeral march.*)
A sad old cow to herself once said,

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While the north wind whistled through her shed,
 "To head a drum they will take my skin,
 And they'll file my bones for a big hairpin.
 The scraps of bone they will make into dice,
 And sell them off at a very low price.
 My sinews they'll make into whip, I wot,
 And my flesh they'll put in a big soup of pot."

V. OF WHAT USE IS A GIRL?

We keep a dog to watch the house,
 And a pig is useful, too;
 We keep a cat to catch a mouse,
 But what can we do with a little girl like you?

IV. THE MOUSE.

He climbed up the candlestick,
 The little mouse brown,
 To steal and eat tallow,
 And he couldn't get down.
 He call'd for his grandma,
 But his grandma was in town,
 So he doubled up into a wheel
 And roll'd himself down.

OVERTURE TO "LEONORE" No. 3, Op. 72 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzeline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister. We quote from the original bill.

"Leonore" No. 2 was the overture played at the first perform-

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ance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overture in C, charakteristische Ouverture. Violino I^{mo}." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Leonore," Opéra-Comique, Paris, 1798) and Paër ("Leonore," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has

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tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; * and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

* The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was "well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.

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THURSDAY EVENING, DECEMBER 16

AT 8.00

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II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last.

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first per-

formance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

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In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

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The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

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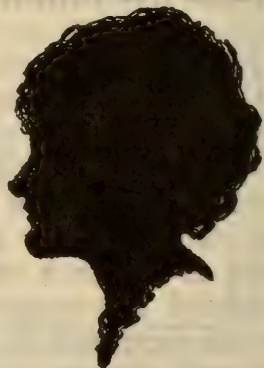
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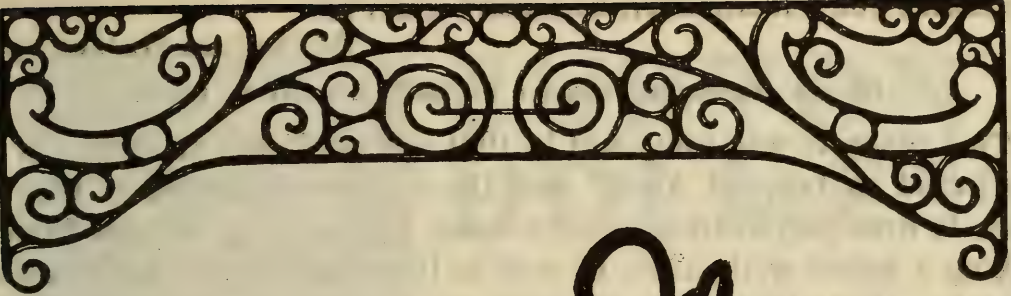
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CONCERTO FOR VIOLIN WITH ORCHESTRA, Op. 82.

ALEXANDER GLAZOUNOFF

(Born at Petrograd, August 10, 1865; now living there.)

This concerto was composed in 1904 and published in 1905. It is dedicated to Leopold Auer,* and the composer's intention was to have it first played in public by Auer, but, hearing Mischa Elman taking a lesson with Auer, he was so impressed by the boy's talent that he asked the teacher to allow his pupil to produce the work. The first performance of this concerto in public was in the Queen's Hall, London, October 17, 1905, when Mischa Elman was the violinist. Henry J. Wood conducted.

The concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, campanelli, triangle, cymbals, harp, solo violin, and the usual strings.

The concerto is practically in four movements without interrup-

* Leopold Auer, a celebrated violinist and teacher, was born at Veszprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the Petrograd Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was enobled in 1905, and in 1903 named imperial State Councillor. He is now living in New York.

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tion. Moderato, A minor, 4-4. The principal theme is of an expressive nature, announced at once by the solo violin with a light accompaniment, chiefly of clarinets and bassoons. This theme occurs frequently in the course of the concerto. The second subject, a flowing one, is also given out by the solo violin. Andante, D-flat, 3-4. This section in aria form is followed by an agitated section; then there is a return to the first movement. An elaborate cadenza leads to the Finale, Allegro, A major, 6-8. The chief theme is dialogued at first by trumpets and violin. It is afterwards given out in an orchestral fortissimo. Other thematic material is of a joyous nature.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in

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some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he way-lays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repe-

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tition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

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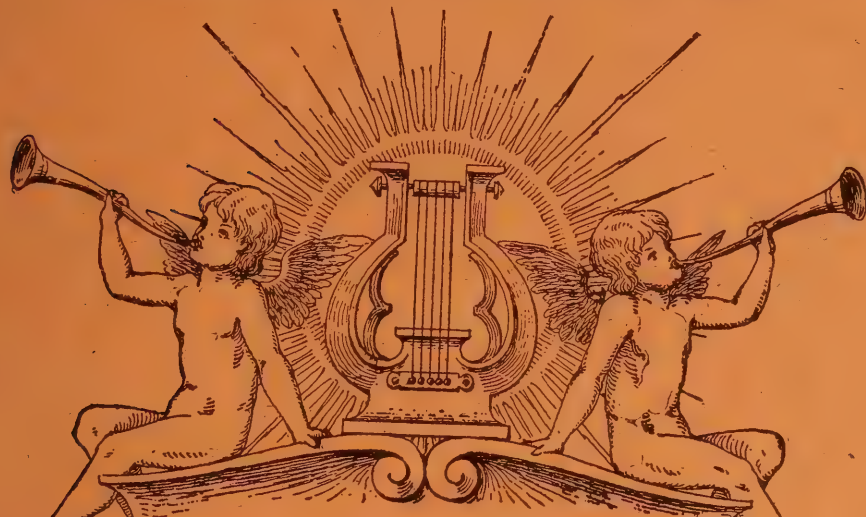
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Mozart Overture to "Don Giovanni"

Schumann Symphony No. 4 in D minor, Op. 120

- I. Andante; Allegro.
- II. Romanza.
- III. Scherzo.
- IV. Largo; Finale.

(Played without pause)

Grieg Concerto in A minor for Pianoforte, Op. 16

- I. Allegro molto moderato.
- II. Adagio.
- III. Allegro moderato molto e marcato.

Debussy "La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer ("From Dawn till Noon on the Ocean.")
- II. Jeux de vagues ("Frolic of Waves.")
- III. Dialogue du Vent et de la Mer ("Dialogue of Wind and Sea.")

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There are five or six variations of the famous tale concerning the composition of the overture, which is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings. The first is said to be from the mouth of Mozart's widow, Constanze, who married Nissen:—

"The day before the performance, when the dress rehearsal was over, Mozart said in the evening to his wife that he should write the overture that night; that she should brew punch and stay by him to keep him cheerful. She did this, and told him stories about Aladdin's Lamp, Cinderella, and like tales, which made him laugh until the tears came to his eyes. The punch made him so sleepy that he nodded whenever she stopped, and worked only while she told the tales. But the intense application, the sleepiness, and the frequent nodding made the work too hard for him. His wife advised

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him to lie down on the sofa, and promised to wake him in an hour. He slept so soundly that she could not bear to disturb him, and she let him sleep two hours. It was then five o'clock. The copyist had been engaged at seven, and at seven o'clock the overture was ready."

SYMPHONY IN D MINOR, No. 4, OP. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and

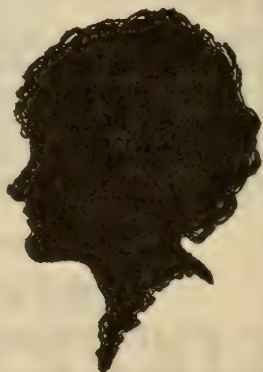
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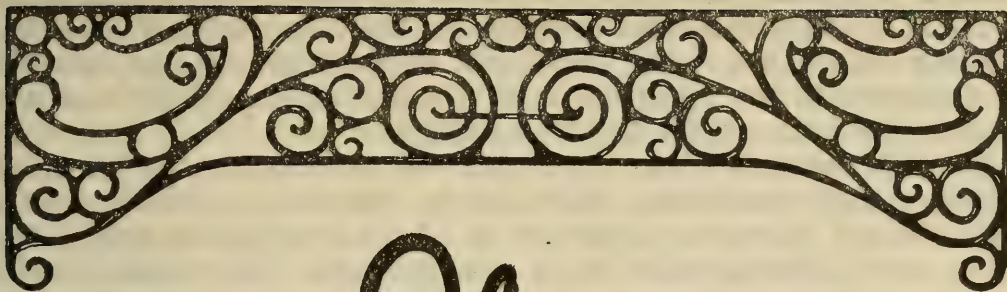
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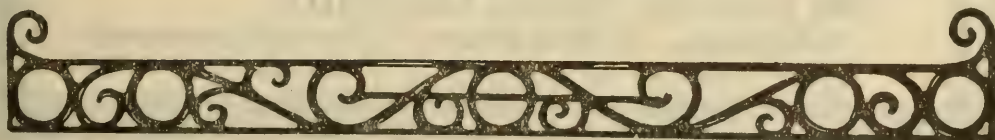
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a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow*; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation,

*In the year 1841, when the symphony was composed, Joachim was ten years old.

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especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.† It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

*Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

† "The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

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EDVARD HAGERUP GRIEG

(Born at Bergen, Norway, June 15, 1843; died at Bergen, September 4, 1907.)

This concerto was composed in the summer of 1868 in the village of Sölleröd, Denmark, where Grieg was spending his vacation. His home was then at Christiania, Norway, where he was conductor of the Philharmonic Society. The first performance took place at Copenhagen in 1869. Edmund Neupert was the pianist. Grieg revised the concerto several times. A few months before his death he was rescoring it in part.

"THE SEA" (THREE ORCHESTRAL SKETCHES): I. FROM DAWN TILL NOON ON THE OCEAN; II. FROLICS OF WAVES; III. DIALOGUE OF WIND AND SEA CLAUDE DEBUSSY

(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905-06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted. Debussy has conducted performances.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a

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concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, and November 16, 1917.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

* * *

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It

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is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

W. E. Henley wrote ("Views and Reviews: Longfellow"): "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:

Sunset and evening star,
And one clear call for me.

Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

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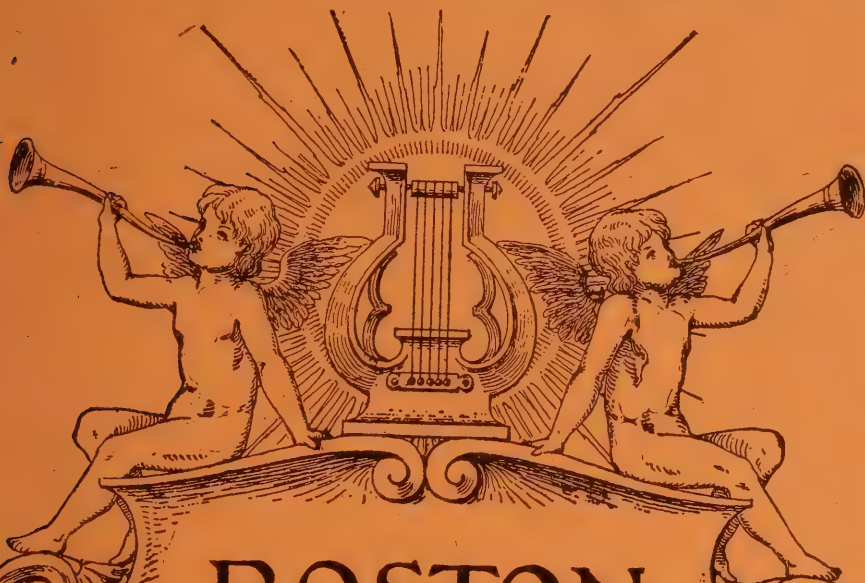
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 10

AT 8.00

PROGRAMME

Dvořák Symphony No. 2 in D minor, Op. 70

- I. Allegro maestoso.
 - II. Poco adagio.
 - III. Scherzo: Vivace; Poco meno mosso.
 - IV. Finale; Allegro.
-

Wagner Prelude to "Lohengrin"

Bruch "Kol Nidrei," Adagio for Violoncello with Orchestra
and Harp, Op. 47

Boëllmann Symphonic Variations for Violoncello and Orchestra,
Op. 23

Wagner Overture to "Tannhäuser"

SOLOIST

ALWIN SCHROEDER

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SYMPHONY No. 2, D MINOR, Op. 70 ANTON DVOŘÁK
(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on September 8, 1841; died at Prague on May 1, 1904.)

Dvořák by 1865 had composed two symphonies, one in B-flat major, the other in E minor, in the period of poverty and obscurity. These symphonies do not appear in the list of his works. In 1874 a symphony in E-flat major and a scherzo from a symphony in D minor were performed in Bohemia in 1874. Hanslick says that among compositions forwarded by Dvořák in application for a stipend was "a symphony rather wild and untrammelled, but at the same time so full of talent that Herbeck, a member of the committee, interested himself warmly for it." A pension amounting to about \$250 was awarded Dvořák by the Ministry of Ecclesiastical Affairs and Public Instruction at Vienna in 1874; it was increased the next year. Herbeck died on October 27, 1877; Brahms succeeded him on the committee and befriended Dvořák in every way.

Dvořák wrote to his publisher Simrock in February, 1885, that this symphony in D minor had been occupying him for a long time. He wrote to Simrock on March 25 of that year: "Whatever may happen to the symphony, it is completed, thank God! It will be played in London for the first time April 22, and I am curious as to the result." He wrote after the production that it had "an exceptionally brilliant result." Simrock offered him 3,000 marks and grumbled over the failure of the first symphony, the "Husitzka" overture and the violin concerto to repay him. He asked for more Slavonic dances which would be profitable. Dvořák revised the score of the symphony, cutting out at least forty measures from the slow movement.

The composition of this symphony was due to the directors of the Philharmonic Society of London, who commissioned him to write such a work. He had previously been elected a member of the Society.

The first performance was in St. James's Hall, London, on April 22, 1885. Dvořák conducted. The other pieces on the programme (overtures: Spohr's "Faust," Beethoven's "Leonore No. 1," Mozart's "Don Giovanni") were conducted by Arthur Sullivan. Clotilde Kleeberg played Weber's Concertstück for pianoforte; Edward Lloyd sang the Prize Song from "The Mastersingers of Nuremberg" and with Miss Etherington, the duet "How Sweet the Moonlight Sleeps" from Sullivan's "Kenilworth." Dvořák was loudly applauded.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Theodore Thomas conductor, on January 9, 1886.

Reminiscence hunters have found several "Reminders" in the symphony: the horn-call from "The Flying Dutchman," memories of Brahms's song "Immer leiser wird mein Schlummer," and the third movement of Brahms's pianoforte concerto in the first movement; a passage from the love duet in "Lohengrin" and a phrase "Lausch, geliebter" from the love duet in "Tristan and Isolde" in the second movement, but the resemblances are slight. It is easy to find reminiscences: see Jean Hubert's "Des Réminiscences: Quelques Formes Mélodiques" (Paris, 1895).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings.

I. *Allegro maestoso*, D minor, 6-8. The first theme is announced immediately and softly by violas and violoncellos over a tonic organ-point (horns, double-basses and kettledrums). The second theme, B-flat major, is sung by the wood-wind accompanied by strings. The free fantasia and the final section of the first portion of the movement are hardly distinguishable. In the recapitulation the second theme is in D major. There is an elaborate coda.

II. *Poco adagio*, F major, 4-4. It opens with a sort of ecclesiastical theme in full harmony for the wood-wind accompanied by the strings pizzicato. The expressive second theme is sung by the first violins and violoncellos. The development is free.

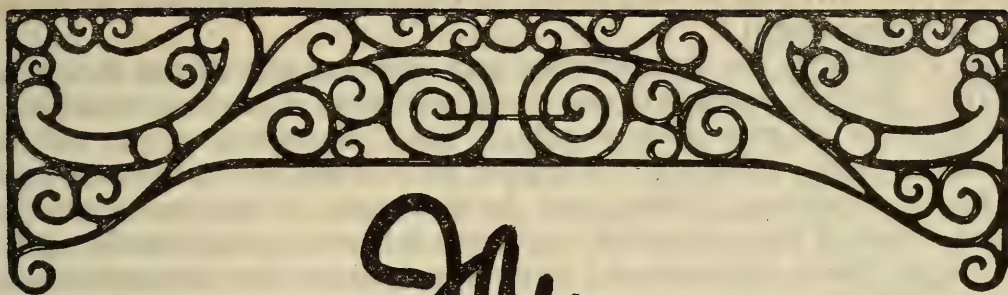
III. *Scherzo, vivace*, D minor, 6-4. Two themes, one for the wind, the other for the strings, are in juxtaposition, piquantly rhythmical. The Trio, *poco meno mosso*, G major, is of an idyllic character.

IV. *Finale, allegro*, D minor, 2-2. Almost all the thematic material is taken from the opening phrase of the first theme given originally to clarinets, horns, and violoncellos. The second theme, A major, is first sung by violoncellos, but before the entrance of this theme, a short staccato motive appears in an episode, E-flat major, and is much used. The minor mode prevails up to the end, although the final chord has the major third. Mr. Apthorp found that a great deal in this movement "reflects, if in a sterner mood, something of von Weber's 'diabolism' in the 'Freischütz.'"

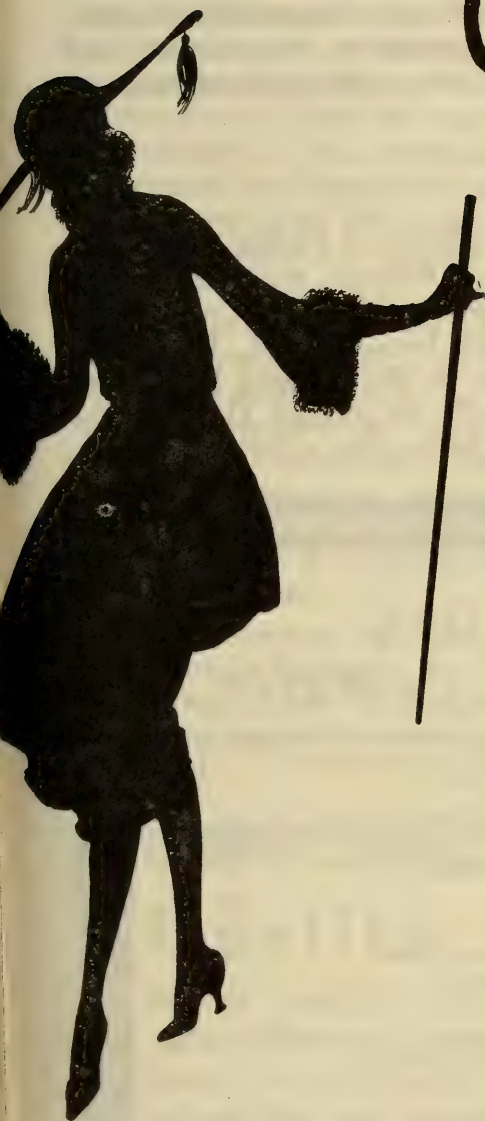
PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time,



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and he was anxious to sell, being in his chronic condition of financial embarrassment."

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes, and clarinets; then the violas, violoncellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

Mr. ALWIN SCHROEDER, violoncellist, was born at Neuholdensleben, June 15, 1855. He at first studied the pianoforte with his father Karl, a conductor and a composer of operas (1823-89), and with his brother Hermann; afterwards he took lessons of J. B. André. Later he took violin lessons of de Ahna in Berlin and lessons in theory with Wilhelm Tappert. In 1871-72 he played viola in the Schroeder Quartet; his three brothers were the other members.

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He abandoned the violin for the violoncello, which he studied by himself. In 1875 he entered Liebig's Orchestra as first violoncellist. He was a member in like capacity of Fliege's Orchestra, of Laube's in Hamburg, and in 1880 he joined the Gewandhaus Orchestra, Leipsic, as the successor of his brother Karl, who went to Sondershausen as chief conductor. He was in Leipsic a member of the Petri Quartet, and he taught in the Leipsic Conservatory of Music.

Mr. Schroeder came to Boston as the solo violoncellist of the Boston Symphony Orchestra in the fall of 1891, and at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra with his Quartet co-mates at the end of the season of 1902-03. With them he afterwards made New York his dwelling-place until the spring of 1907, when he resigned from the Quartet and moved to Frankfort-on-the-Main. His farewell concert in Boston was on April 25, 1907. Returning to the United States late in the summer of 1908, he was the violoncellist of the Hess-Schroeder Quartet until it was disbanded at the end of the season of 1909-10. He rejoined the Boston Symphony Orchestra in the fall of 1910, left it in the spring of 1912 and rejoined it in the fall of 1918.

Mr. Schroeder has played as solo violoncellist with the Symphony Orchestra in Boston:—

1891, October 24. Volkmann's Concerto in A minor, Op. 33.

1892, November 26. Davidoff's Concerto No. 3, one movement. (First time in Boston.)

1893, November 18. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1894, February 3. Loeffler's Fantastic Concerto. (MS. First time.)

1895, March 2. Dvořák's "Waldesruhe" and Julius Klengel's Capriccio, Op. 8.

1896, December 19. Dvořák's Concerto in B minor, Op. 104. (First time in Boston.)

1897, April 10. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel, at a concert in memory of Brahms.)

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- 1898, February 12. Loeffler's Fantastic Concerto.
 1898, November 19. Saint-Saëns's Concerto in A minor, Op. 33.
 1900, January 6. Dvořák's Concerto in B minor, Op. 104.
 1901, March 9. D'Albert's Concerto in C major, Op. 20. (First time in Boston.)
 1902, February 1. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)
 1903, January 10. Saint-Saëns's Concerto in A minor, Op. 33.
 1908, October 31. Tschaikowsky's Variations on a Rococo Theme, Op. 33. (First time at these concerts.)
 1910, January 22. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Hess.)
 1910, October 8. Schumann's Concerto for violoncello, Op. 129. (100th anniversary of Schumann's birth.)
 1911, December 16. Bruch's "Kol Nidrei" and Boëllmann's Symphonic Variations.

"KOL NIDREI," ADAGIO FOR VIOLONCELLO WITH ORCHESTRA AND HARP,
 OP. 47 MAX BRUCH

(Born at Cologne, January 6, 1838; died, October 3, 1920 at Friedenau—Berlin.)

The chief theme of this composition in free form is the ritual melody "Kol Nidrei" (or "Nidri"), "All Vows," to which the prayer recited in synagogues at the beginning of the evening service on the Day of Atonement is sung. The name is taken from the opening words. Bruch also employs other melodies of Hebrew origin as subsidiary thematic material.

The composition, dedicated to Robert Hausmann, violoncellist (1852–1909), is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, harp, kettle-drums, and the usual strings.

For a thorough and interesting study of this famous air, its origin, adoption into the ritual, method of recitation, use by Anti-Semites, variants of the melody, etc., see the articles by M. Schloes-

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singer and Rabbi Francis L. Cohen published in the Jewish Encyclopædia, vol. 7, pp. 539-546 (New York and London, 1904).

“Kol Nidrei” was performed at a Gewandhaus concert in Leipsic on October 20, 1881, when Adolphe Fischer was the solo violoncellist.

The piece was first played in New York at a concert of the Symphony Society, led by Max Bruch, in April, 1883, when E. Schenk was the solo violoncellist.

“Kol Nidrei” has been performed in Boston at concerts of the Boston Symphony Orchestra, November 16, 1889, and March 24, 1894. Leo Schulz was the soloist on each occasion, and the Programme Book of November 16, 1889, stated that the performance was the first in Boston.

The composition opens Adagio, D minor, with a solemn orchestral introduction, followed by the theme for the solo instrument which is developed. A contrasting episode follows. The theme returns with the accompaniment somewhat altered. The strings are chiefly used in the Adagio. The second section, Un poco più animato, D major, begins with a harp theme in the manner of a choral. The wind instruments accompany with the melody while muted violins play broken arpeggios. The solo instrument takes up the theme.

SYMPHONIC VARIATIONS FOR SOLO VIOLONCELLO AND ORCHESTRA (OR PIANOFORTE), OP. 23 LÉON BOËLLMANN

(Born at Ensisheim, Alsace, September 25, 1862; died at Paris, October 11, 1897.)

This set of variations was performed for the first time at a Lamoureux concert, Paris, November 27, 1892, when the solo violoncellist was Joseph Salmon,* to whom the work is dedicated.

The orchestral portion of the Variations is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harps, and the usual strings.

There is an introduction, moderato maestoso, D minor, 4-4, which opens with a bold phrase for the solo violoncello, and in this introduction the solo instrument has a prominent part with recitative-like phrases and florid passages. A few transitional measures lead to the announcement of the suave theme by the solo violoncello,

* Joseph Salmon was born at The Hague, April 5, 1864. He took a first prize for violoncello playing at the Paris Conservatory in 1883 as a pupil of Franchomme, and joined Lamoureux's Orchestra.



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Andantino, A major, 3-4. The variations that follow are of a symphonic character.

Boëllmann went to Paris in his youth, and entered the École de Niedermeyer shortly before the Franco-Prussian War. He studied the organ and religious music in this school with Eugène Gigout, and in 1881 was appointed choir organist at the church of Saint Vincent de Paul. Soon afterwards he was appointed organist of the church, and his playing attracted the attention of musicians and the general public. In 1885 he married Louise Lefèvre, the daughter of Gustave Lefèvre, director of the Niedermeyer school, and a grand-daughter of that composer and pedagogue. There is an interesting biographical sketch of Boëllmann in Hugues Imbert's "Médaillons Contemporains" (Paris, 1903).

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the violoncellos is called the "Motive of Contrition," and the persistent violin figure the "Motive Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

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"Inside the Horsel here the air is hot;
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And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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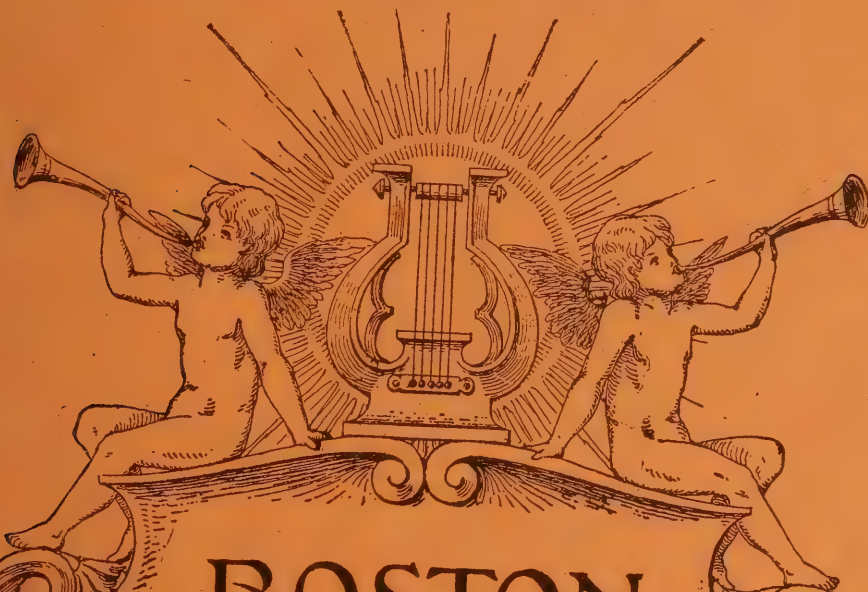
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PIERRE MONTEUX, Conductor

Programme of the SIXTH CONCERT

SEASON 1920-1921

THURSDAY EVENING, MARCH 24, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

SIXTH CONCERT

THURSDAY EVENING, MARCH 24

AT 8.00

PROGRAMME

Beethoven Symphony in F major, No. 6, "Pastoral," Op. 68

- I. Awakening of serene impressions on arriving in the country:
Allegro ma non troppo.
- II. Scene by the brook-side: Andante molto moto.
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro.
Thunderstorm; Tempest: Allegro.
- IV. Shepherd's Song; Gladsome and thankful feelings after the storm:
Allegretto.

Weber Overture to the Opera "Euryanthe"

Mozart Aria, "Deh vieni non tardar," from
"The Marriage of Figaro"

Mozart Aria, "Batti, batti," from "Don Giovanni"

Berlioz "Romeo alone; Grand Fête at the Capulets,"
from the Dramatic Symphony "Romeo
and Juliet," Op. 17

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SYMPHONY No. 6, in F MAJOR, "PASTORAL," OP. 68.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic.*) All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic.*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

* * *

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic.*)], more expression of feeling than painting.

First Piece. Pleasant feelings which awake in man on arriving in the country.

Second Piece. Scene by the brook.

Third Piece. Jovial assemblage of the country folk, in which appear suddenly

Fourth Piece. Thunder and storm, in which enter

Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which

embraces only the interval of a sixth (from *fa* to *re**). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to “Rheingold.” Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of “Siegfried” and “Parsifal” are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.†

*In his “Essais de technique et d'esthétique musicales,” 1902, pp. 380–383, M. Élie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of “colored audition” appears to him in correspondence with the color green.—V. d'I.

†I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his “Beethoven” has been published by the Boston Music Company,—P.H.

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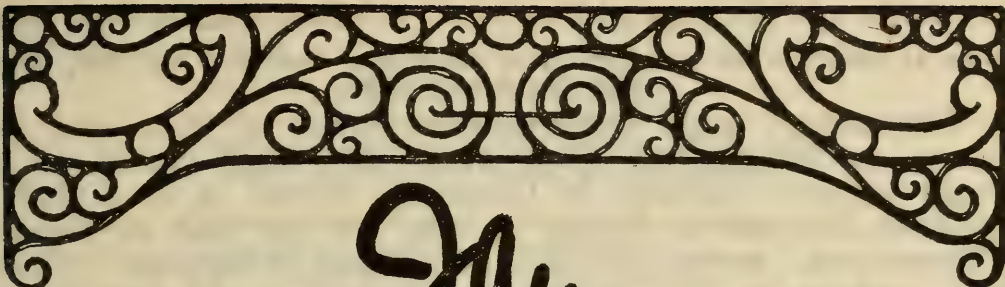
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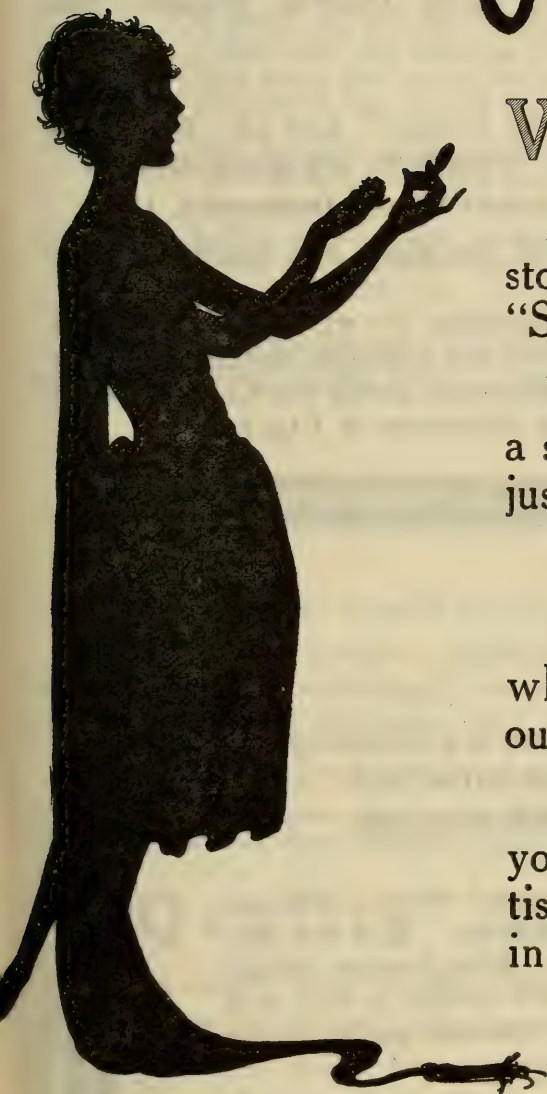
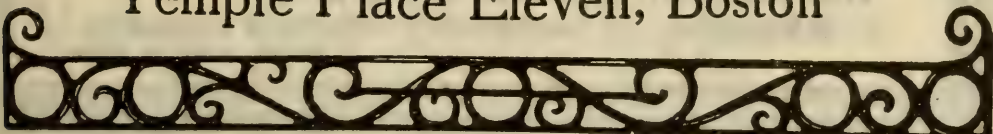
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OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER
(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

ARIA "DEH VIENI," FROM "LE NOZZE DI FIGARO," ACT IV., SCENE 10.
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The scene is a garden,—an arbor at the right and another to the left. Night.

The Count Almaviva has begged Susanna, his wife's maid, to meet him. This she has promised to do, but she changes clothes with her mistress. The Countess dressed as Susanna meets the Count, whilst Susanna as the Countess accepts the advances of Figaro.

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Deh vieni, non tardar, o gioja bella!
Vieni ove amore per goder t' appella.
Finchè non splende in ciel notturna face,
Finchè l' aria è ancor bruna, e il mondo tace.

Quì mormora il ruscel, quì scherza l' aura,
Che col dolce susurro il cor ristaura,
Quì ridono i fioretti, e l' erba è fresca,
Ai piaceri d' amor quì tutto adescà.

Vieni ben mio! tra queste piante ascose!
Ti vo' la fronte incoronar di rose!

Air.

O come, my heart's delight, where love invites thee.
Come then, for without thee no joy delights me.
The moon and stars for us have veil'd their splendor.
Philomela has hush'd her carols tender.

The brooklet murmurs near with sound caressing,
'Tis the hour for love and love's confessing.
The zephyr o'er the flow'rs is softly playing,
Love's enchantment alone all things is swaying.
Come then, my treasure, in silence all reposes,
Thy love is waiting to wreath thy brow with roses!*

The first performance of the opera in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

"BATTI, BATTI, O BEL MASETTO," FROM "DON GIOVANNI" (ACT I., No. 12) WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The scene is a garden. Masetto reproaches Zerlina for her light behavior with the stranger, Don Giovanni. She assures him that she meant no harm; she was only flattered for the moment; let him

* The English version is by Natalie McFarren.

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strike her, even kill her if he believes her guilty. She then sings:—
Andante grazioso, F major, 2-4, 6-8.

Batti, batti, O bel Masetto,
La tua povera Zerlina!
Starò qui come agnellina
Le tue batte ad aspettar.

Lascierò straziarmi il crine,
Lascierò cavarmi gli occhi,
E le care tue manine
Lieta poi saprò bacciar.

Pace, pace, o vita mia!
In contento ed allegria
Notte e dì vogliam passar.

Strike, strike, dear Masetto, your poor Zerlina! I will stand like a little lamb and await your blows. I will let you pull me by the hair; I will let you pluck out my eyes, and even then will I gladly kiss your dear hands.

Let us make it up, my sweetheart! And afterwards we will spend the nights and days in contentment and mirth.

The orchestral accompaniment is scored for flute, oboe, bassoon, two horns, and strings, with violoncello obbligato.

"Il Dissoluto Punito o sia Il Don Giovanni, dramma giocoso in due atti. La Poesia è dell' Abate da Ponte, Poeta de' Teatri Imperiali. La Musica è del Sig. Wolfgango Mozart, Maestro di Cap.," was first performed at Prague, October 29, 1787. Mozart conducted his opera four times, once for his "benefit." The cast was as follows: Don Giovanni, Luigi Bassi; Donna Anna, Teresa Saporiti; Donna Elvira, Caterina Micelli; Don Ottavio, Antonio Baglioni; Leporello, Felice Ponziani; Don Pedro and Masetto, Giuseppe Lolli; Zerlina, Teresa Bondini.

"Don Giovanni" was performed for the first time in America at New York, May 23, 1826, by Garcia's company. Garcia himself was the hero, Garcia's son Manuel, afterwards the famous teacher of singing (1805-1906), was the Leporello, the part of Zerlina was taken by Garcia's daughter, famous afterwards as Malibran. Barbeire was Donna Anna, Garcia's wife was Donna Elvira, Milon was Don Ottavio, Augi was Masetto, and Angrisani the Commendatore.

"ROMEO ALONE: GRAND FÊTE AT THE CAPULETS," FROM THE DRAMATIC SYMPHONY "ROMEO AND JULIET," OP. 17 . . HECTOR BERLIOZ

(Born at la Côte-Saint-André, France, December 11, 1803; died at Paris, March 9, 1869.

"Roméo et Juliette," grand dramatic symphony with chorus, solos for voices, and a prologue in choral recitative after Shakespeare by Émile Deschamps, was sketched in 1829, composed in 1839, produced in 1839, revised and published as a whole in 1847. (The strophes of the prologue had previously been published for voice and piano.) A second and revised edition was published in 1857. The work is dedicated to Nicolo Paganini.

The first performance was on Sunday, November 24, 1839, at the Conservatory, Paris. Berlioz conducted. Adolphe Joseph Louis Alizard sang the part of Friar Laurence; Alexis Dupont, the scherzetto of Queen Mab; Mme. Wideman, the strophes of the prologue, in

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place of Rosine Stoltz, who had been announced. Mme. Stoltz sang at the second performance on December 12 of the same year. The first performance of the complete work outside of Paris was at Vienna, January 2, 1846, in a concert organized by Berlioz. The singers were Betty Bury, Behringer, tenor, and Josef Staudigl, bass.

Berlioz called the work a "grand symphony with chorus." On September 22, 1839, he wrote to his friend Ferrand that he had finished it. "It is equivalent to an opera in two acts and will fill out a concert; there are fourteen movements."

There is an Introduction: Combats. Chorus with contralto solo, strophes for contralto. "Queen Mab" for tenor solo and chorus. Part II. Romeo alone; Grand Fête at Capulet's House. Part III. Capulet's Garden. Part IV. Queen Mab, or the Dream Fairy. Juliet's Funeral Procession. Romeo at the Tomb of the Capulets. Finale. Fight of Capulets and Montagues. Air of Friar Laurence. Oath of Reconciliation.

Berlioz wrote as a preface: "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions should be expressed by the orchestra. It is moreover to introduce gradually in the musical development choral masses, whose too sudden appearance would do harm to the unity of the composition. Thus the prologue, in which, after the example of the prologue by Shakespeare himself, the chorus exposes the action, is sung by only fourteen voices. Later is heard, behind the scene, the male chorus of Capulets; but in the funeral ceremonies, women and men take part. At the beginning of the finale the two choruses of Capulets and Montagues appear with Friar Laurence; and at the end the three choruses are united.

ROMEO ALONE: GRAND FÊTE AT CAPULET'S HOUSE.

Romeo, as unbidden guest, has met Juliet at the ball. Wildly in love he forgets his Rosaline, whose charms are minutely catalogued by Mercutio; but knowing that Juliet is of the rival house, and

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giving way to despair, he seeks the solitude of the garden. After recitative-like phrases of the first violins and interrupting harmonies by the wood-wind and other strings, a pathetic theme is sung by oboe and clarinet, later by first violins. This theme is developed and interrupted by dance music, which has already been heard in the prologue. The tempo changes from *Andante malinconico e sostenuto* to *Larghetto espressivo*, and wood-wind instruments sing the song of Romeo's love over arpeggios in the violoncellos. Tambourines give at intervals the dance rhythm. With the *Allegro in F major, 2-2*, Romeo is again in the ball-room. The dance theme is worked up elaborately to a brilliant pitch. The theme of the preceding *Larghetto* is used as a counter-subject by wood-wind and brass. A chromatically descending theme in half-notes suddenly checks the gayety of the throng and the lovers' rapture. The Montague is recognized, but Capulet's words to Tybalt—

"I would not for the wealth of all this town,
Here in my house, do him disparagement"—

have their way, and the revel is resumed, although the voice of the lamenting Romeo is heard, as he steals from the fête to wait in Juliet's garden. A jubilant coda brings the close. The chromatic strife-motive sounds ominously in the basses. The movement is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, bass drum, cymbals, two triangles, two tambourines, two harps, strings.

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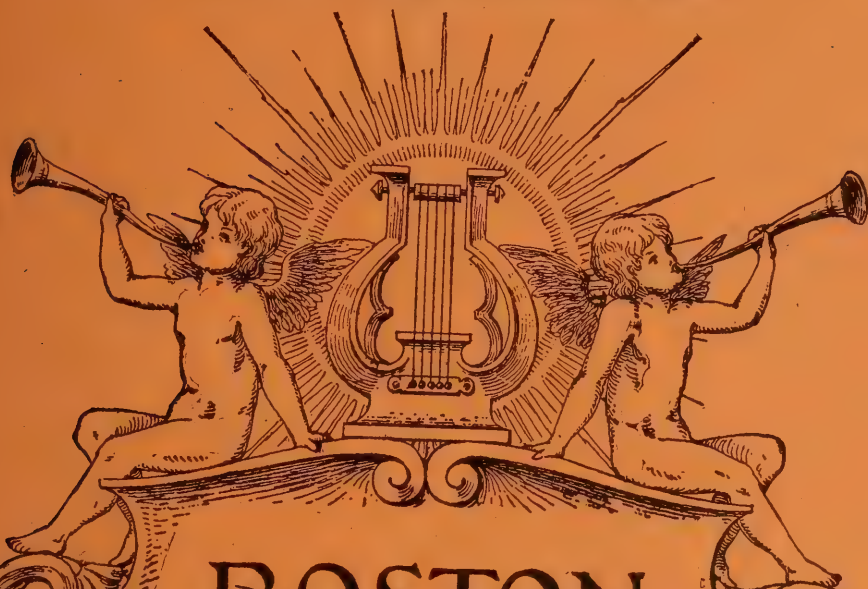
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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Mendelssohn Symphony No. 3 in A minor, "Scotch," Op. 56

- I. Andante con moto; Allegro un poco agitato.
- II. Vivace non troppo.
- III. Adagio.
- IV. Allegro vivacissimo; Allegro maestoso assai.

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"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major,

the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

* * *

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished January 20, at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The titles of the movements were not then given. At the third performance in Leipsic, January 26, 1843, these titles were given: *Introduktion und Allegro agitate*, *Scherzo assai vivace*, *Adagio cantabile*, *Allegro guerriero*, und *Finale maestoso*. At the fourth performance in Leipsic, February 22, 1844, this note was added, "In uninterrupted succession." The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity for ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds, "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Karl Bach, the applause was livelier and more general.

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini; arias by Rossini and Mercadante; a harp solo; Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

* * *

The ten measures that connect the first movement with the scherzo

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were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is in the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred

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some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who, having been told that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

* * *

The score and parts of the Symphony in A minor were published by Breitkopf & Härtel, of Leipsic, in February, 1843.

I. Andante con moto, A minor, 3-4: Allegro un poco agitato, A minor, 6-8.

II. Vivace non troppo, F major, 2-4.

III. Adagio, A major, 2-4.

IV. Allegro vivacissimo, A minor, 2-2: Allegro maestoso, A major, 6-8.

The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

SPANISH SYMPHONY FOR VIOLIN AND ORCHESTRA, OP. 21.

EDOUARD VICTOR ANTOINE LALO

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, February 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

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The orchestral part of this concerto symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, harp, and strings.

The first movement, *Allegro non troppo*, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in its own way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

II. *Scherzando, allegro molto*, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment. There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first.

III. The *Intermezzo, allegretto non troppo*, in A minor, 2-4, is often omitted.

IV. The *Andante*, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme in the movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, *allegro*, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

This "Spanish Symphony" was first played in Boston at a Symphony concert by Charles M. Loeffler, November 12, 1887. It has been played at these concerts by Mr. Loeffler, February 8, 1890; Timothée Adamowski, March 13, 1897, March 10, 1900, March 12, 1904; Fritz Kreisler, November 30, 1907; Mischa Elman (first, fourth, and fifth movements), January 7, 1911; Sylvain Noack, April 17, 1915.

* * *

Hans von Bülow and Tschaikowsky were warm admirers of the *Symphonie Espagnole*. The former in a letter to the *Signale* from Sydenham, England, dated October 27—November 4, 1877, spoke of Max Bruch's second violin concerto which he heard played by Pablo de Sarasate, to whom it was dedicated. Having criticised it harshly, he alluded to Lalo's "splendid *Symphonie Espagnole*, showing genius in every way." In a letter to Hermann Wolff, written in August, 1887, he said with reference to programmes that the

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inclusion of this concerto would be most agreeable to him, but "*ohne amputation.*" In a letter to *Figaro*, February 10, 1892, he signed himself: "Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigent."

On March 15, 1878, Tschaikowsky wrote to Mme. von Meck: "Do you know the *Symphonie Espagnole* by the French composer Lalo? This piece has recently been brought out by the very modern violinist Sarasate. . . . The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *routinier*, seeks new forms without wishing to be profound, and cares more for *musical* beauty than for the old traditions as the Germans care. The young generation of French composers is truly very promising."

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SERGEI NIKIFOROVITCH VASSILENKO

(Born at Moscow in 1872; now living in Moscow (?).)

Vassilenko first studied law at the University of Moscow. He was graduated in 1895. The law was abandoned for music. Entering the Moscow Conservatory in 1896, he studied with Sergei Ivanovitch Tanéïeff and Mikhaïl Mikhaïlovitch Ippolitoff-Ivanoff. Graduating in 1901 he won the gold medal by his cantata, "The Legend of the Invisible City of Kitezh." This cantata was rewritten and produced as an opera at Moscow in 1903. Rimsky-Korsakoff's opera bearing the same title had been performed at the Private Opera, Moscow, the year before. It was said in 1903 that Vassilenko's opera showed too plainly the influence of Rimsky-Korsakoff.

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The "*Poème Épique*, dedicated to M. Ippolitoff-Ivanoff, is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, three bassoons, double-bassoon (*ad lib.*), four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, harp, and the usual strings.

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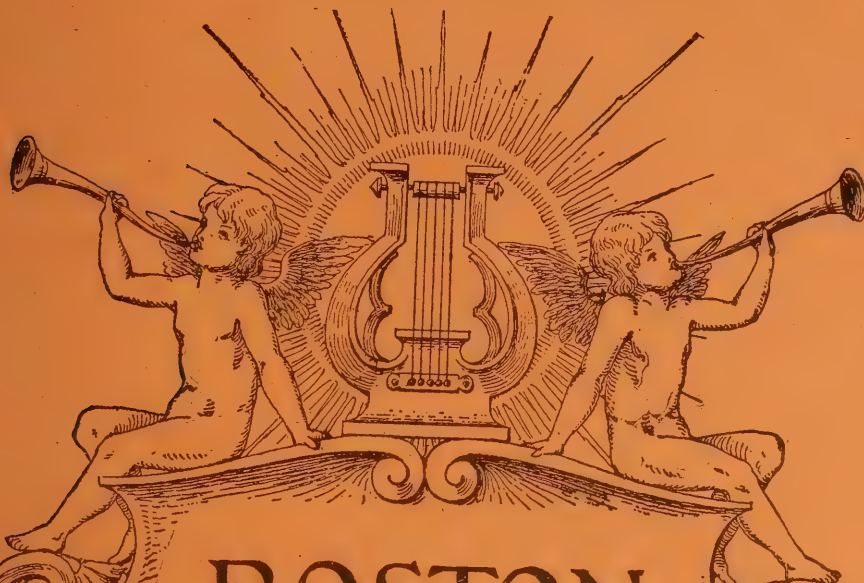
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THURSDAY EVENING, APRIL 28

AT 8.00

PROGRAMME

Tschaikowsky Symphony No. 5 in E minor, Op. 64
I. Andante.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (andante maestoso); Allegro vivace.

Beethoven Concerto in G major No. 4, for Pianoforte
and Orchestra, Op. 58
I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.

Strauss Tone-Poem, "Tod und Verklarung"
(Death and Transfiguration"), Op. 24

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SYMPHONY No. 5, IN E MINOR, OP. 64 . . . PETER TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840;
died at Petrograd, November 6, 1893.)

Tschaikowsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he (Tschaikowsky) could be alone,"—I quote from Mrs. Newmarch's translation into English of Modeste Tschaikowsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tschaikowsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, travelling from Klin to Moscow, he said looking out at the churchyard of Frolovskoe 'I should like to be buried there.' "

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mrs. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July Tschaikowsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mrs. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old (he was then forty-eight)—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night

*This date is given by Modeste Tschaikowsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888-89 opened sadly to Tschaikowsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Petrograd, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikoff, who then made his *début*), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs. Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year Tschaikowsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mrs. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tschaikowsky arrived in the city on March 11. "Brahms was at his hotel occupying the room next his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tschaikowsky was very well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards at luncheon he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but happily, the injury was not incurable. Tschaikowsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Neverthe-

less, Tschaikowsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."

At the public rehearsal in Hamburg the symphony pleased the musicians; there was real enthusiasm.

Tschaikowsky wrote after the concert to Davidoff: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tschaikowsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "*con alcuna licenza*," of the *andante cantabile* indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony; the gayety is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This *andante* is followed by an *allegro*, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterwards to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the *allegro vivace* increases to a *presto*. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

CONCERTO IN G MAJOR, FOR PIANOFORTE, No. 4, Op. 58.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March, 1807. The first public performance was in the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this con-

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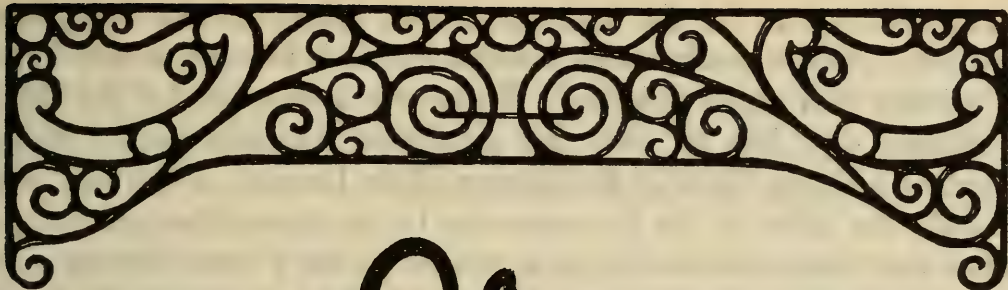
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to make glad so many spring-
time allers.

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certo. Two were for the first movement. Over one of them, which had very difficult double trills towards the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingraber edition, publishes the three cadenzas in an appendix to the Fourth Concerto, and says in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated

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1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the woodwind instruments, and still another new theme, an expressive melody in B-flat major.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

III. Rondo: Vivace, the first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE-
POEM FOR FULL ORCHESTRA, OP. 24 . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

This tone-poem was composed at Munich in 1888-89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Symphony concert, February 6, 1897. It was performed again at Symphony concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1913, October 15, 1915, May 4, 1917.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

"Death and Transfiguration" is dedicated to Friedrich Rösch† and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen,
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit!

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

† Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, Petrograd, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a study of Alexander Ritter (1898).

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 Sieht der Kranke nun sein Leben,
 Tag um Tag und Bild um Bild
 Inn'rem Aug' vorüberschweben.
 Erst der Kindheit Morgenrot,
 Hold in seiner Unschuld leuchtend!
 Dann des Jünglings keckes Spiel—
 Kräfte ühend und erprobend—
 Bis er reift zum Männerkampf,
 Der um höchste Lebensgüter
 Nun mit heisser Lust entbrennt.
 Was ihm je verklärt erschien
 Noch verklärter zu gestalten,
 Dies allein der hohe Drang,
 Der durch's Leben ihn geleitet.
 Kalt und höhrend setzt die Welt
 Schrank' auf Schranke seinem Drängen.
 Glaubt er sich dem Ziele nah',
 Donnert ihm ein "Halt!" entgegen:
 "*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
 Also drängt er, also klimmt er,
 Lässt nicht ab vom heil'gen Drang
 Was er so von je gesucht
 Mit des Herzens tiefstem Sehnen,
 Sucht er noch im Todesschrein,
 Suchet, ach! und findet's nimmer
 Ob er's deutlicher auch fasst,
 Ob es mählich ihn auch wachse,
 Kann er's doch erschöpfen nie,
 Kann es nicht im Geist vollenden.
 Da erdröhnt der letzte Schlag
 Von des Todes Eisenhammer,
 Bricht den Erdenleib entzwei,
 Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
 Aus dem Himmelsraum entgegen,
 Was er sehnend hier gesucht:
 Welterlösung, Weltverklärung.

A Literary Event

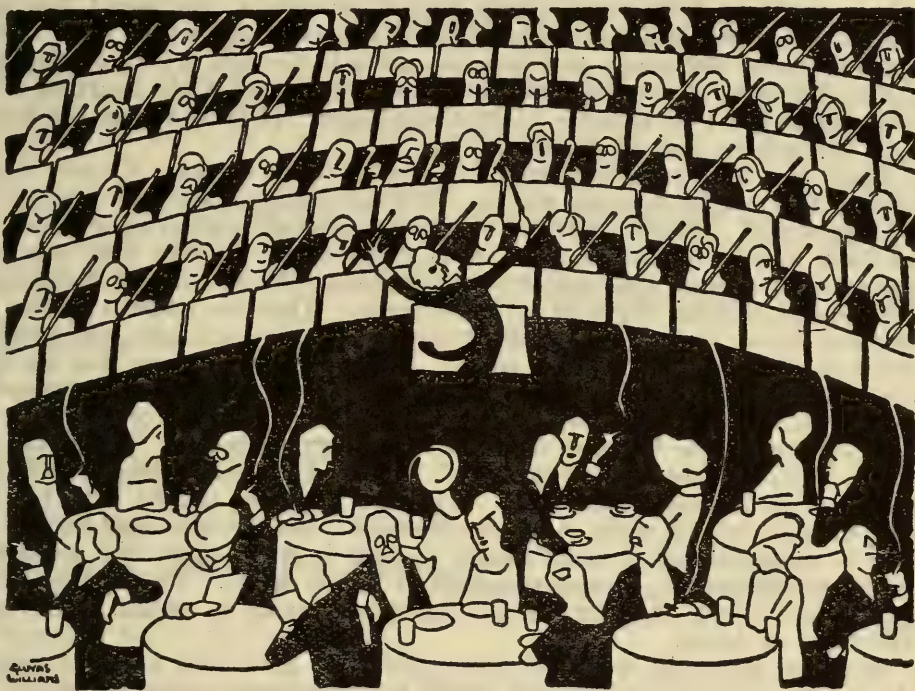
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In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near has goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

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List of Works performed at these Concerts during the Season of 1920-1921

BEETHOVEN	Symphony No. 8, F major, Op. 93	I. October 14
	Overture to "Leonore" No. 3, Op. 72	II. November 11
	Symphony in F major, No. 6, "Pastoral," Op. 68	VI. March 24
	Concerto in G major, No. 4, for Pianoforte and Orchestra, Op. 58 Soloist: FELIX FOX	VIII. April 28
BERLIOZ	Overture, "Benvenuto Cellini," Op. 23	I. October 14
	"Romeo alone; Grand Fête at the Capulets," from the Dramatic Symphony "Romeo and Juliet," Op. 17	VI. March 24
BOËLLMANN	Symphonic Variations for Violincello and Orchestra, Op. 23 Soloist: ALWIN SCHROEDER	V. February 10
BRAHMS	Symphony in E minor, No. 4, Op. 98	III. December 16
BRUCH	"Kol Nidrei," Adagio for Violincello with Orchestra and Harp, Op. 47 Soloist: ALWIN SCHROEDER	V. February 10
CRIST	Chinese Mother Goose Rhymes Soloist: EVA GAUTHIER	II. November 11
DEBUSSY	"La Mer," Trois Esquisses Symphoniques	IV. January 13
DONIZETTI	Aria, "M'odi—M'odi," from "Lucrezia Borgia" Soloist: EVA GAUTHIER	II. November 11
DVORÁK	Symphony No. 2 in D minor, Op. 70	V. February 10
GLAZOUNOFF	Concerto for Violin with Orchestra, Op. 82 Soloist: RICHARD BURGIN	III. December 16
GRIEG	Concerto in A minor for Pianoforte, Op. 16 Soloist: KATHARINE GOODSON	IV. January 13
HILL	Poem for Orchestra, "The Fall of the House of Usher" (after Edgar Allen Poe)	II. November 11
LALO	Spanish Symphony for Violin and Orchestra, Op. 21 Soloist: ANTONIO GERARDI	VII. April 7
LISZT	Tasso: Lamento e Trionfo, Symphonic Poem No. 2	I. October 14
MENDELSSOHN	Symphony No. 3 in A minor, "Scotch," Op. 56	VII. April 7
MOZART	Overture to "Don Giovanni"	IV. January 13
	Aria, "Deh vieni non tardar," from "The Marriage of Figaro" Soloist: ALICE NIELSEN	VI. March 24
	Aria, "Batti, batti," from "Don Giovanni" Soloist: ALICE NIELSEN	VI. March 24
SCHUMANN	Concerto in A minor for Pianoforte and Orchestra, Op. 54 Soloist: HAROLD BAUER	I. October 14
	Symphony No. 4 in D minor, Op. 120	IV. January 13
SIBELIUS	Symphony No. 1 in E minor, Op. 39	II. November 11
STRAUSS	"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner —in Rondo Form" for Full Orchestra. Op. 28	III. December 16
	Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24	VIII. April 28
TSCHAIKOWSKY	Symphony No. 5 in E minor, Op. 64	VIII. April 28
VASSILENKO	Epic Poem for Orchestra, Op. 4	VII. April 7
WAGNER	Prelude to "Lohengrin"	V. February 10
	Overture to "Tannhauser"	V. February 10
WEBER	Overture to the Opera "Euryanthe"	VI. March 24
VASSILENKO	Epic Poem for Orchestra, Op. 4	VII. April 7
WAGNER	Prelude to "Lohengrin"	V. February 10
	Overture to "Tannhauser"	V. February 10
WEBER	Overture to the Opera "Euryanthe"	VI. March 24

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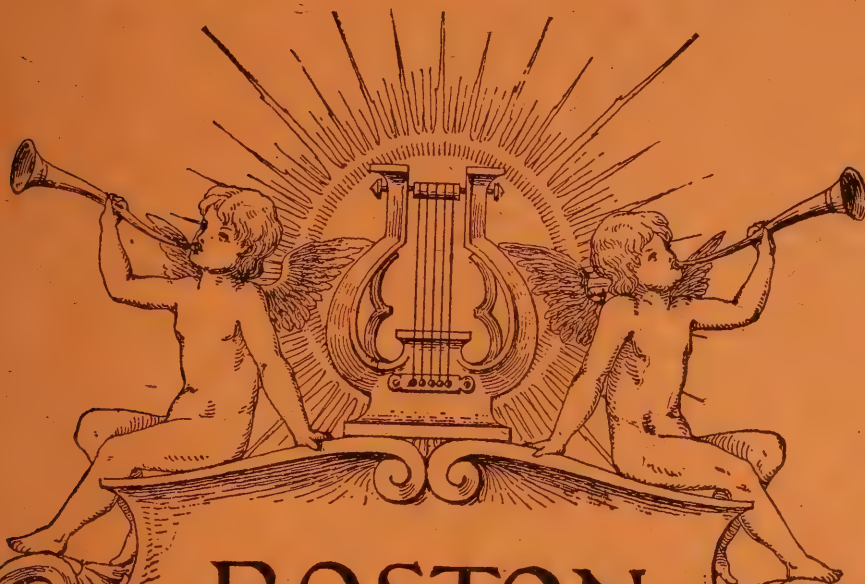
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TUESDAY EVENING, NOVEMBER 16, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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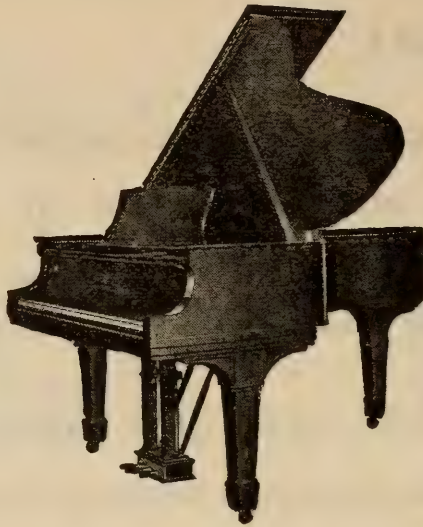
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Brooke, A.
Amerena, P.

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Lenom, C.
Stanislaus, H.

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Sand, A.
Vannini, A.
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HORNS.

Van Den Berg, C.
Hess, M.

TRUMPETS.

Mager, G.
Mann, J.
Kloepfel, L.
Perret, G.

TROMBONES

Hampe, C.
Adam, E.
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TUBA.

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HARPS.

Holy, A.
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Fortieth Season, 1920-1921

PIERRE MONTEUX, Conductor

FIRST CONCERT

TUESDAY EVENING, NOVEMBER 16

AT 8.15

PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico passionato.

Franck Prelude, Chorale and Fugue (Orchestrated by Gabriel Pierné)

Mozart Recitative "Tutto e disposto"
Aria, "Aprite un po' quegl'occhi" from
"Le Nozze di Figaro"

Massenet Aria, "Vision Fugitive," from "Herodiade"

Beethoven Overture to "Leonore" No. 3, Op. 72

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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last.

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner an-

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swered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of

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which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.



In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been

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born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

* * *

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

PRELUDE, CHORALE, AND FUGUE FOR PIANOFORTE; ORCHESTRATED BY
GABRIEL PIERNÉ CÉSAR FRANCK

(César Auguste Franck, born at Liège, December 10, 1822; died at Paris, November 8, 1890; Henri Constant Gabriel Pierné, born at Metz on August 16, 1863, is now living in Paris.)

Franck's *Prélude, Choral, et Fugue*, for pianoforte, dedicated to Marie Poitevin, was composed in 1884. "*Les Djinns*" (after Hugo), for pianoforte and orchestra, 1884; the *Variations Symphoniques*, for pianoforte and orchestra, in 1885; the *Danse Lente*, for pianoforte, in 1885; the *Prélude, Aria, et Final*, for pianoforte, in 1886-87. The earlier pianoforte pieces, not including the *Trios* (1841-42), were dated 1842, '43, '44, '45, '46, '65, '73; *Prélude, Fugue, et Variation* with harmonium, 1873 (transcription of an organ piece—1860-62).



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Prelude, Chorale, and Fugue was performed for the first time at a concert of the Société Nationale, Paris, January 24, 1885, when Mme. Poitevin was the pianist.

* * *

Pierné's orchestra transcription was published at Paris in 1903. There was a performance at a Châtelet concert, Paris, on November 27, 1904, Pierné, conductor (during Colonne's sojourn in America).

The transcription is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, four bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, two harps, strings. For these concerts a Glockenspiel is also employed.

The first performance in this country was at New York by the Symphony Society, January 16, 1914.

* * *

Vincent d'Indy in his life of Franck has this to say about the Prelude, Chorale, and Fugue:—

"Franck, struck by the lack of serious works in this style (piano-forte), set to work with a youthful fervor which belied his sixty years to try if he could not adapt the old æsthetic forms to the new technic of the piano, a problem which could only be solved by some considerable modifications in the externals of these forms. It was in the spring of 1884 that he first spoke to us of this wish, and from that moment until 1887 his eyes dwelt perpetually upon the ivory of the keyboard. He began by a piece for piano and orchestra, a

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* Produced in Boston at a Chickering concert, B. J. Lang, conductor, Mrs. Jessie Downer Eaton, pianist, February 24, 1904.

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in the dominant, and ends in the spirit of Beethoven with a phrase which gives to the theme a still more complete significance. The Chorale in three parts, oscillating between E-flat minor and C minor, displays two distinct elements: a superb and expressive phrase which foreshadows and prepares the way for the subject of the Fugue, and the Chorale proper, of which the three prophetic words—if we may so call them—roll forth in sonorous volutions, in a serene, religious majesty. After an interlude which takes us from E-flat minor to B minor—the principal key—the Fugue presents its successive expositions, after the development of which the figure and rhythm of the complementary phrase of the Prelude returns once more. The rhythm alone persists, and is used to accompany a strenuous restatement of the theme of the Chorale. Shortly afterwards the subject of the Fugue itself enters in the tonic, so that the three chief elements of the work are combined in a superb peroration.

“When interpreting this dazzling conclusion, it is evidently the subject of the Fugue that should be brought out by the pianist, for it is the keynote, the reason for the existence of the whole work. We find it as early as the second page of the Prelude in a rudimentary but quite recognizable form; it grows more distinct in the initial phrase of what I have called the first element of the

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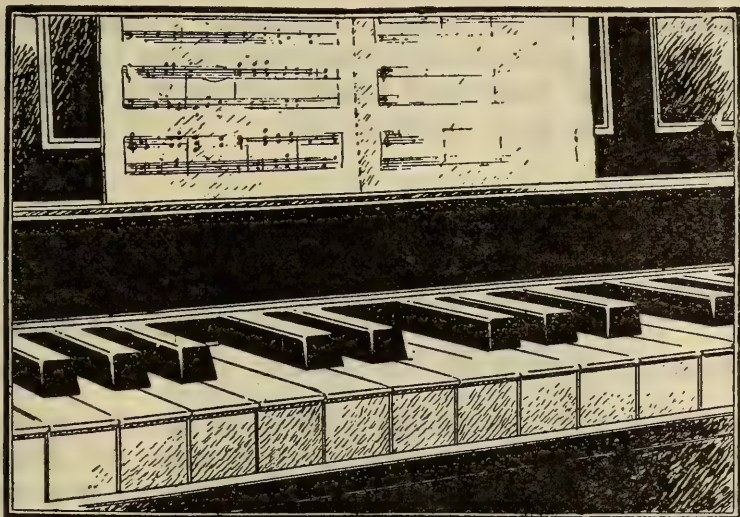
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Chorale; finally, after its full exposition in the first entry of the Fugue, the peroration to which I have referred above recalls the subject combined with the other elements. From this moment it appears in its full significance, and enfolds us in its triumphant personality until the final peal which brings the work to a close." (Translation by Mrs. Rosa Newmarch.)

RECITATIVE, "TUTTO È DISPOSTO," AND ARIA, "APRITE UN PO' QUEGL' OCCHI," FROM "LE NOZZE DI FIGARO" (ACT IV.).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called O'Kelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed

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for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's distorted English version, in New York on May 3, 1823.

This recitative (Andante, F major, 4-4) and aria (Moderato, E-flat major, 4-4) is sung by Figaro in the fourth act (Garden scene).

RECITATIVE

Tutto è disposto; l'ora dovrebbe esser vicina; io sento gente—è dessa! non è alcun; buja è la notte, ed io comincio omai a fare il scimunito mestiere di marito. Ingrata! Nel momento della mia cerimonia ei godeva leggendo; e nel vederlo, io rideva di me senza saperlo. O Susanna! Susanna! quanta pena mi costi! con quell' ingenua faccia, con quegli occhi innocenti, chi creduto l'avria? ah! che il fidarsi a donna, a donna, è ognor follia!

ARIA

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Uomini incauti e schiocchi,
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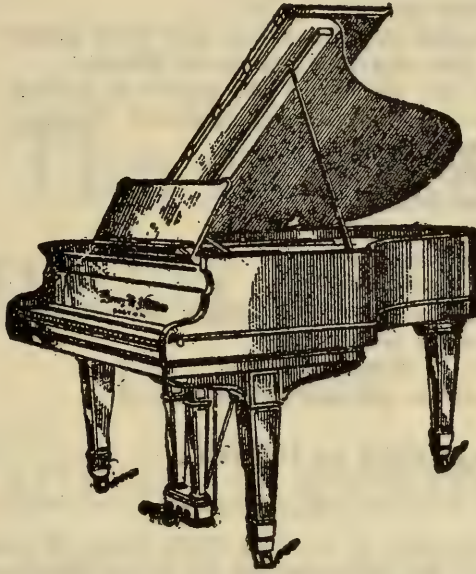
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 A cui tributa incensi
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 Son streghe che incantano per farci penar,
 Sirene che cantano per farci affogar,
 Civette che allettano per trarci le piume,
 Comete che brillano per toglierci illume,
 Son rose spinose,
 Son volpi vezzose,
 Son orse benigne,
 Colombe, maligne,
 Maestre d'inganni,
 Amiche d'affanni,
 Che fingono, mentono, amore non senton,
 Non senton pietà. No.
 Il resto, il resto nol dico,
 Già ognuno, già ognuno lo sa.

This has been Englished as follows:—

RECITATIVE

All is prepared now, soon it will be their hour of meeting. Some one approaches—I hear her! No, 'tis nought; all is in darkness; betimes I am commencing to play the silly part of an over-anxious husband. The traitress! To betray me on the eve of our marriage, to have sent him that letter; and while he read it, like a fool at my own case I was laughing. O Susanna! Susanna! What distraction thou has cost me! That face so sweet and candid, and those eyes so ingenuous, of deceit who'd suspect them? Ah ye, who trust in woman, false woman, great is your folly!

ARIA

Ye men, will nothing school ye,
 Shall women ever fool ye,
 With Reason's eyes examine them,
 Behold them as they are.
 She whom ye make your idol,
 While treacherous sense constrains ye,
 With guile alone enchains ye,
 To her triumphal car.
 Like witches enthralling us, they work but our bane,
 Like fair sirens lulling us, we wake unto pain,
 Like owlets they fascinate the prey they would frighten,
 Like meteors illuminate the darkness they heighten,
 They're roses all briars, they're rank falsifiers,
 They're doves full of malice, fierce tiger that dallies,
 Their joy is confusion, they dote on delusion,
 They're evermore turning, with love never burning,
 No pity they show, No!
 The rest we'll pass over in silence,
 Too well their devices you know.

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(Born at Montaud, near Saint-Etienne, France, on May 12, 1842; died August 14, 1912.)

"Hérodiade," opera in three acts, the text by Millet and Grémont, the music by Massenet, was first given at the Théâtre de la Monnaie in Brussels on December 19, 1881. It had a success of a season; but

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when given at the Opéra-Italien in Paris on January 30, 1884, after being partly rewritten by the composer, it failed completely. The air sung at this concert is for Hérode; the original text is:—

HÉRODE.

(*Récitatif.*)

Ce breuvage pourrait me donner un tel rêve!
Je pourrais la revoir, contempler sa beauté!

Divine volupté

A mes regards promise! Espérance trop brève
Qui viens bercer mon cœur et troubler ma raison.
Ah! ne t'enfuis pas, ô douce illusion!

(*Air.*)

Vision fugitive et toujours poursuivie,
Ange mystérieux qui prends toute ma vie,
Ah! c'est toi que je veux voir,
Mon amour, ô mon espoir!

Vision fugitive qui prends toute ma vie,
Te presser dans mes bras!
Sentir battre ton cœur

D'une amoureuse ardeur!

Puis mourir enlacés dans une même ivresse,

Pour ces transports,

Pour cette flamme,

Ah, sans remords

Et sans plainte je donnerais mon âme

Pour toi, ô mon amour!

Vision fugitive, etc.

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The literal English prose translation of this is:—

HEROD (*Recitative*): This potion might give me such a dream! I might see her again, gaze upon her beauty! Divine ecstasy, promised to my eyes! Too brief hope that comes to flatter my heart and disturb my reason. Ah! do not escape me, sweet illusion!

(*Air*): Fleeting vision always pursued, mysterious angel that takest all my life, Ah! 'tis thee that I yearn to see, O my love! O my hope! Fleeting vision that takest all my life. To press thee in my arms! To feel thy heart beat with loving warmth! Then to die enchained in one intoxication. For these transports, for this love, Ah! without remorse and without a complaint I would give my soul for thee, my love!

OVERTURE TO "LEONORE" No. 3, OP. 72 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer;

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Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister. We quote from the original bill.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The

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candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino Imo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Leonore," Opéra-Comique, Paris, 1798) and Paër ("Leonore," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well

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as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora;* and when "Fidelio" was per-

* The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was "well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.

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formed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

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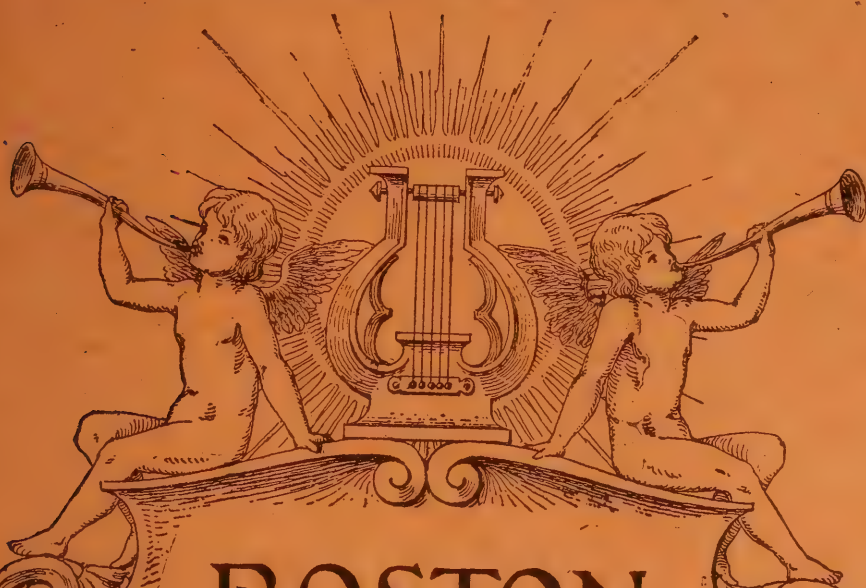
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Berlioz Overture, "Benvenuto Cellini," Op. 23

Schumann Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.

II. Romanza.

III. Scherzo.

IV. Largo; Finale.

(Played without pause.)

Gardner Concerto for Violin and Orchestra in
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I. Ben moderato—Declamando con molto passione; Allegro con fuoco.

II. Lento—alla maniera maestoso.

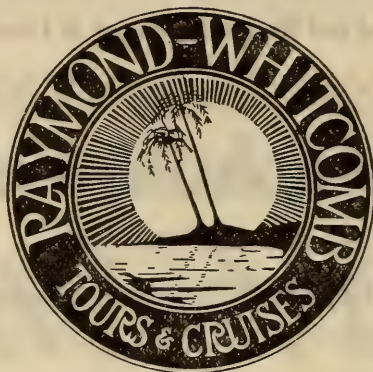
III. Poco moderato et largamente; Allegro con giutezza.

Enesco Roumanian Rhapsody in A major, Op. 11, No. 1

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(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in

*It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

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Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects works on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio* will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

* Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzonne, Mme. Bosman.

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SYMPHONY IN D MINOR, No. 4, Op. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

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The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there



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were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc.” There was an audience of nine hundred.

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: “When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow*; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann.”

The parts were published in November, 1853. The score was published the next month.

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement “as a comple-

*In the year 1841, when the symphony was composed, Joachim was ten years old.

† Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the “old symphony” was performed almost against his will. “But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first.”

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tion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.* It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

Brahms wrote to Heinrich von Herzogenberg from Vienna in October, 1886, about the original version:—

"My dear Friend:

*"The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

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"Schumann was so upset by a first rehearsal, which went off badly, that he subsequently instrumentated the symphony afresh at Düsseldorf where he was used to a bad and incomplete orchestra.

"The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous, expressed with corresponding ease and grace. It reminds me (without comparing it in other respects) of Mozart's G minor, the score of which I also possess. Everything is so absolutely natural that you cannot imagine it different. There are no harsh colors, no forced effects, and so on. On the other hand, you will no doubt agree that one's enjoyment of the revised form is not unmixed; eye and ear seem to contradict each other. . . . Had the Meiningen quartet been more reliable, I should have tried it there long ago. How is Joachim off for strings?

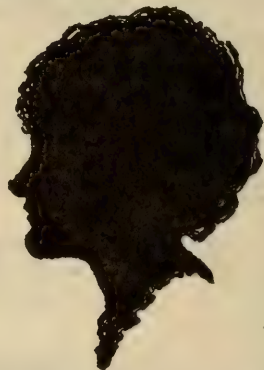
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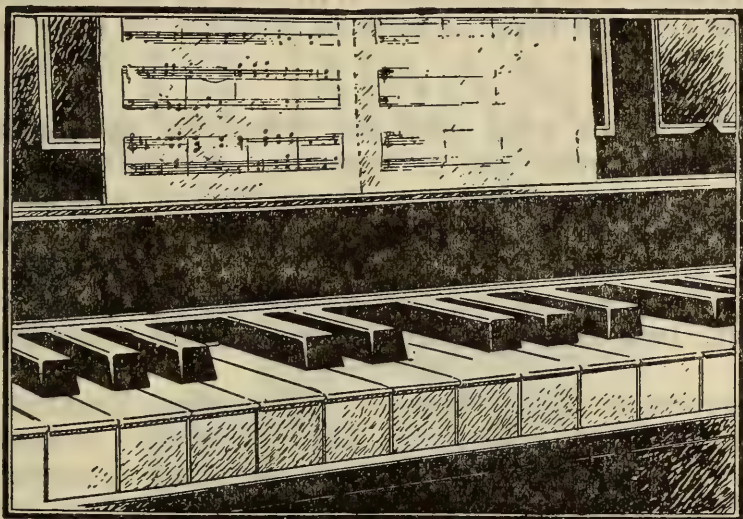
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* * *

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, *Ziemlich langsam* (*Un poco lento*), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, *Lebhaft* (*Vivace*), in D minor, 2-4, begins *forte* with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After

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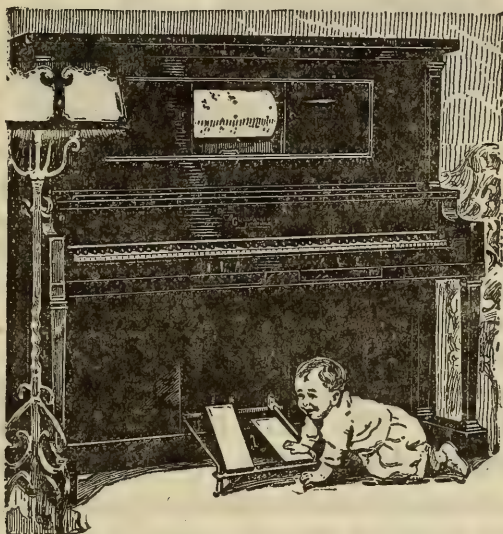
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the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, *Ziemlich langsam* (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, *Lebhaft* (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, *Langsam* (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, *Lebhaft* (Vivace), in D major, 4-4, begins with the brilliant first theme,

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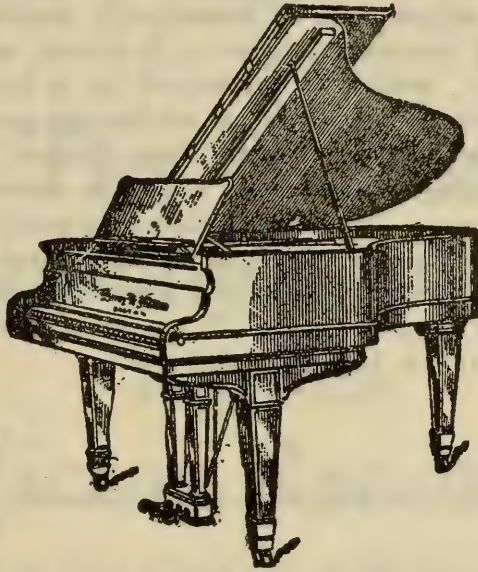
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which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (*Più moto*), in D major, 2-2.

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SAMUEL GARDNER

(Born at Yelizavetgrad, Russia, in 1893; now living in New York.)

Mr. Gardner began work on this concerto in New York on June 29, 1920; he completed it at Estes Park, Col., on August 15, and orchestrated it in New York, September 9–October 24. The present performance is the first. The orchestral portion of this concerto, which is dedicated to Franz Kneisel, calls for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambourine, and strings.

Mr. Gardner's parents were obliged to leave Russia on account of pogroms. The family came to Providence, R.I. At the age of six the boy began the study of the violin, and, after some years, he continued his studies with Felix Winternitz of Boston and later with Franz Kneisel of New York. In New York he studied composition with Percy Goetschius.

He is widely known as a violinist, having played with the Symphony Society of New York, the Philadelphia Symphony Orchestra, and the Chicago Symphony Orchestra, and given many recitals. The list of his compositions includes a Symphony in F minor; Symphonic Poem for orchestra, "New Russia," awarded the Loeb prize of \$500 in New York (June, 1918), performed at the Stadium, New York City, in July and August, 1919, and July, 1920, conducted by the composer, and by the Philadelphia Orchestra, October 24, 1919; String Quartet in D minor, awarded the Pulitzer prize of \$1,500 by Columbia University in June, 1918 (the second movement has been performed by the Flonzaley Quartet); Prelude and Fugue for string quartet; "Hebraic Fantasie" for string quartet and clarinet; Variations for string quartet; sixteen pieces for violin and piano-forte; fifteen songs with pianoforte and orchestra; "Splashes of Color" for the pianoforte.

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(Born at Cordaremi, Roumania, August 7, 1880; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. Two were played at Pablo Casal's concert in Paris, February 16, 1908. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Or-



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chestra, conducted by Mr. Fiedler, February 17, 1912. There were performances on March 7, 1914, December 10, 1915, October 20, 1917.

* * *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven. He studied harmony and counterpoint with Fuchs.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick, and composition with Gedalge. In 1897 Enescou, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

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In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Enesco is reported as having said a few years ago to a visitor:—

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decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not at all as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms's horn trio you hear the 'Walküre'; in the

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third symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

The Bucarest correspondent of the *Ménestrel*, August 27, 1920, stated that Enesco was the honorary president of the artistic committee of the Philharmonic Society of that city, and that he was to join Alfred Alessandresco, pianist, in a series of eight concerts with programmes of modern violin and pianoforte sonatas, a complement to the series they gave in 1919.

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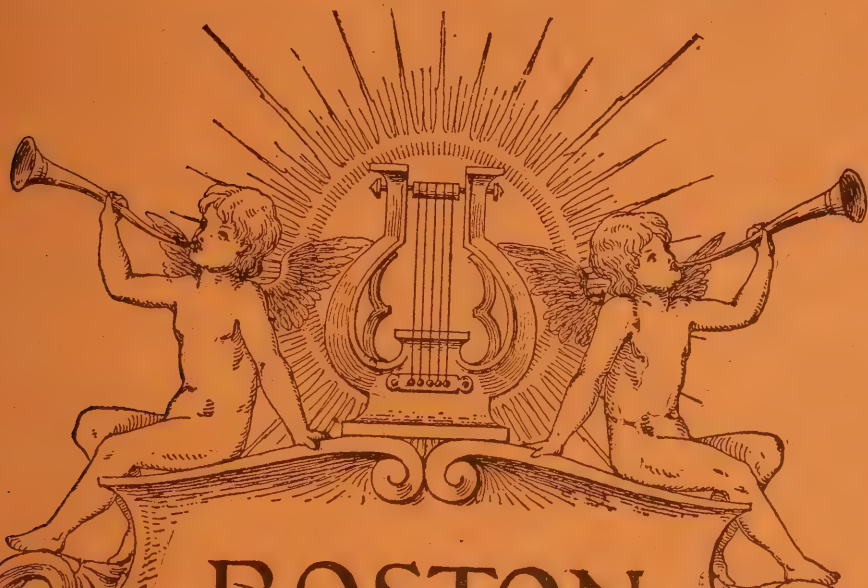
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PROGRAMME

Beethoven Symphony No. 1, in C major, Op. 21

- I. Adagio molto; Allegro con brio.
- II. Andante cantabile con moto.
- III. Menuetto: Allegro molto e vivace; Trio.
- IV. Finale: Adagio; Allegro molto e vivace.

Brahms Concerto in D major, for Violin and Orchestra, Op. 77

- I. Allegro non troppo.
- II. Adagio.
- III. Allegro giocoso, ma non troppo vivace.

Liszt Tasso: Lamento e Trionfo, Symphonic Poem No. 2

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SYMPHONY No. 1, IN C MAJOR, OP. 21 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor: there are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn. A symphony once thought by a few to have been composed at Bonn was found at Jena by Professor Fritz Stein and performed there January 17, 1910. The Boston Symphony Orchestra played it in Boston on December 30, 1911.

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The first performance was at a concert given by Beethoven at the National Court Theatre, "next the Burg," Vienna, of April 2, 1800. The programme was a formidable one:—

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.*
3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlacker, Bär, Nickel, Matauschk, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Haydn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly

* Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

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fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "I^{re} Grande Simphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre

* Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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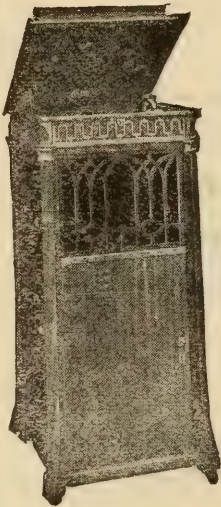
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XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about \$140, and he offered the symphony alone for about \$50. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures,



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which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The *andante* contains an accompaniment of drums, *piano*, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of his instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and

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sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, found that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!"

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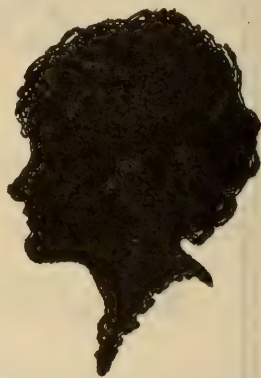
He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with

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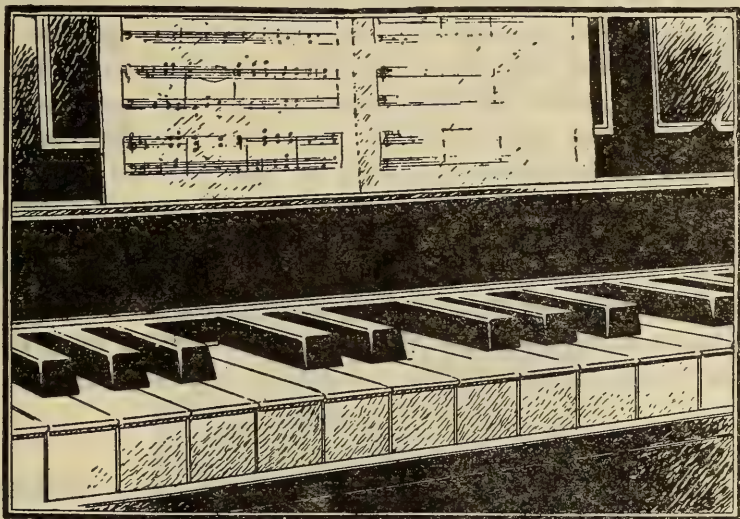
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Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding words; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

* * *

I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4.

II. Andante cantabile con moto, F major, 3-8.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas."

IV. Finale: there is a very short introduction, adagio, C major, 2-4.

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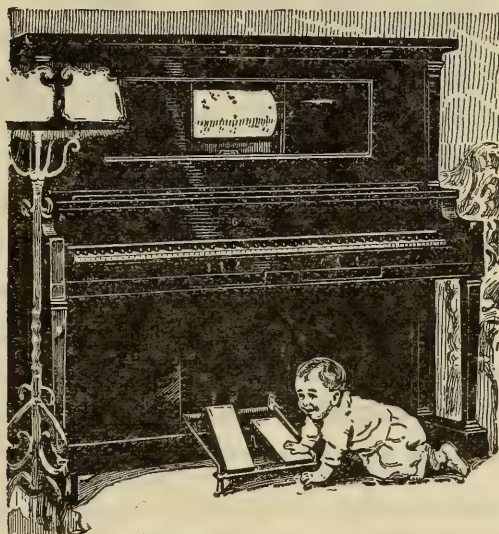
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CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written, during the summer and the fall of 1878, at Pörtschach on Lake Wörther in Carinthia for Joseph Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893, February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1905; by Mr. Wendling, October 26, 1907; by Mr. Berber, November 26, 1910; by Mr. Witek, January 20, 1912; by Mr. Flesch, April 3, 1914; by Mr. Witek, November 24, 1916.

The orchestral part of this concerto is scored for two flutes, two

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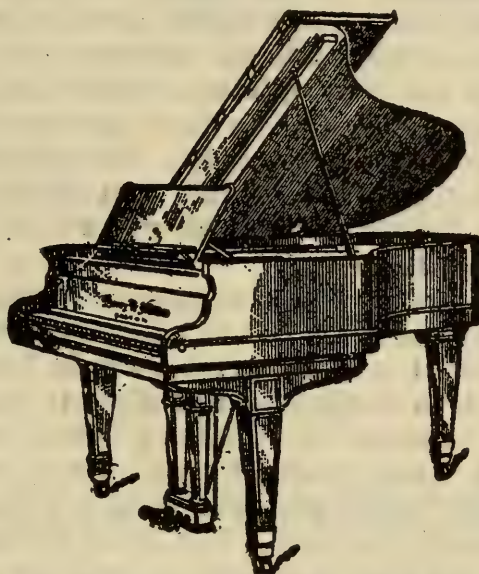
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Brahms not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms gave advice inspired by his own opinions concerning the violinist's art.

The concerto was originally in four movements. It contained a Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

The violin part was sent to Joachim on August 22, 1878. There was talk of a rehearsal with the Hochschule Orchestra in Berlin in October; to produce it in Vienna; afterwards Joachim was to play it in other cities. Clara Schumann had already heard Joachim play a movement of the concerto in Hamburg, when the two and Brahms were attending a music festival. She wrote to Levi: "You can easily imagine that it is a concerto in which the orchestra and the solo player are wholly blended. The mood of the movement is very similar to that of the second symphony, and the tonality is the same, D major." On December 13, 1878, Elisabet von Herzogenberg in a letter dated Leipsic asked Brahms if the violin concerto was really not completed. "We heard a wail to that effect from Utrecht, but refuse to believe it. It looks so unlike you to promise more than you can carry out, and you *did* promise us the concerto at Arnoldstein—dear old sleepy Arnoldstein, where we had so much time for counterpoint!" Brahms replied two days afterwards: "Joachim is coming here, and I should have a chance of trying the concerto through with him, and deciding for or against a public performance. If we do that, and are fairly satisfied with it, you can still hear it afterwards." On December 21 he wrote: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all. I am against having the symphony" (the one in C minor) "on the same evening, because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove. I expect to be in Berlin by the 28th to rehearse it on the piano with Joachim. . . . The concerto is in D major, which should be taken into consideration in arranging the programme." Now Brahms had written in the fall that he hated to think of Joachim's playing in Austria, while he "stood there doing nothing," and the only alternative was to conduct. The middle movements had been discarded; "they were the best of course," but he was inserting a "feeble Adagio."

Herzogenberg wrote to Brahms that at Leipsic he would need only five first violin parts, five second, three violas, and eight basses, "or, if these are copied separately, five violoncelli and three double basses. . . . I am not going to bother about the keys; the concert may be in G-sharp minor, for all I know!"

Was the delay in producing the concerto the fault of Brahms or of Joachim? Brahms did not send the new "beautifully written" manuscript of the voice part to Joachim until the middle of December. Joachim's letters were, to quote Kalbeck's characterization, strikingly stiff, cool, and forced. Was he vexed because Brahms

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was so long in sending him the manuscript; or was he disappointed in the music itself; or was he afraid lest Hugo Heermann might play it, for Brahms purposed to stop over at Frankfort on his way to Berlin. He complained, at any rate, of the "unaccustomed difficulties." Even as late as April, 1879, when he had played the concerto in Leipsic, Vienna, Budapest, Cologne, and London, he wrote to Brahms concerning some changes in the score which the composer had accepted: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes. That a solo composition has been performed in two London Philharmonic concerts in succession has happened in the history of the society only once, when Mendelssohn played his piano concerto in G minor (manuscript)."

The programme of the Gewandhaus concert in Leipsic on January 1, 1879, was as follows:—

Franz Lachner, overture from Suite No. 4; Mozart, Aria from "Die Entführung aus dem Serail" (Mme. Marcella Sembrich); Brahms, Concerto for the violin (new, manuscript, led by the composer, played by Joseph Joachim); Chopin, Songs with pianoforte: Notturmo, Mazurka (Mme. Sembrich); Bach, Chaconne (Joseph Joachim); Beethoven, Symphony, No. 7.

Florence May in her Life of Brahms quotes Dörffel with regard to the first performance at Leipsic: "Joachim played with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work. As to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Miss May adds that the critic Bernsdorf was less unsympathetic than usual.

Kalbeck, a still more enthusiastic worshipper of Brahms than Miss May, tells a different story. "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore



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he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

In spite of Leipsic Brahms soon recovered his spirits. He wrote to Elisabeth von Herzogenberg from Vienna in January: "My concert tour was a real down-hill affair after Leipsic; no more pleasure in it. Perhaps that is a slight exaggeration, though, for friends and hospitality are not everything on a concert tour. In some trifling ways it was even more successful; the audiences were kinder and more alive. Joachim played my piece more beautifully with every rehearsal, too, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda. But what is all that compared to the privilege of going home to Humboldtstrasse and being pulled to pieces by three womenkind—since you object to the word 'females'?"

When the concerto was played in Vienna at Joachim's own concert on January 14, 1879, Hellmesberger conducted. Hanslick, whose admiration for the music of Brahms is well known, praised highly the workmanship of the concerto, but found the music shy in invention; the fancy with half-set sails. He was the first who found a resemblance between the chief theme of the first Allegro and the beginning of the "Eroica." The twelve-year-old Mozart in "Bastien und Bastienne" anticipated the two.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of

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I. Allegro ma non troppo, D major, 3-4.

II. Adagio, F major, 2-4.

III. Allegro giocoso, ma non troppo, vivace, D major, 2-4.

SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an

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arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

“In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe’s birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama ‘Tasso,’ appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe’s drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his ‘Lamentation’ the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of ‘Jerusalem Delivered.’

“We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved

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and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of

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fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

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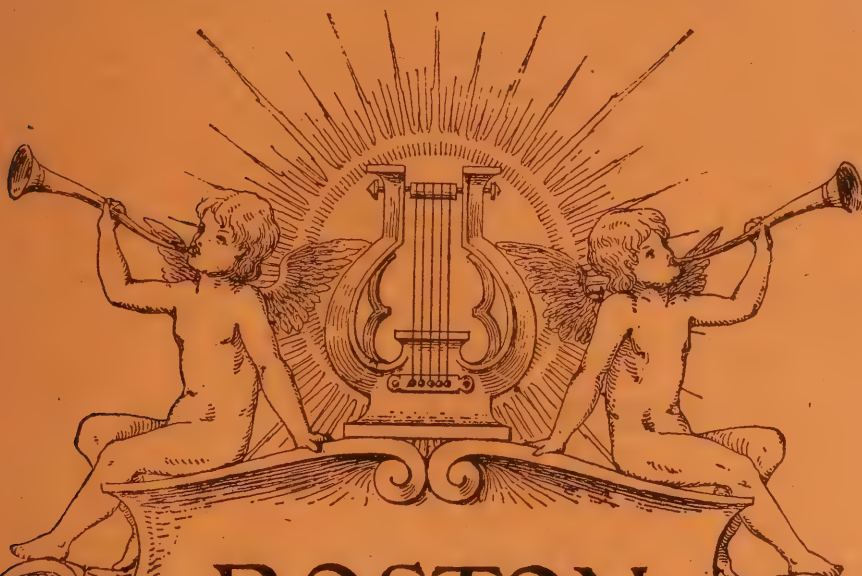
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Mendelssohn Symphony No. 3 in A minor, "Scotch," Op. 56
 I. Andante con moto; Allegro un poco agitato.
 II. Vivace non troppo.
 III. Adagio.
 IV. Allegro vivacissimo; Allegro maestoso assai.

Wagner Prelude to "Lohengrin"

Mozart Aria, "Deh vieni non tardar," from
 "The Marriage of Figaro"

Mozart Aria, "Batti, batti," from "Don Giovanni"

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(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History":—

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned

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Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic

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works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

* * *

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished January 20, at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The titles of the movements were not then given. At the third performance in Leipsic, January 26, 1843, these titles were given: *Introduktion und Allegro agitate*, *Scherzo assai vivace*, *Adagio cantabile*, *Allegro guerriero*, und *Finale maestoso*. At the fourth performance in Leipsic, February 22, 1844, this note was added, "In uninterrupted succession." The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity for ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds, "The audience was most respectful toward

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the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Karl Bach, the applause was livelier and more general.

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini; arias by Rossini and Mercadante; a harp solo; Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

* * *

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is in the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.



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Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe—feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the Northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur."

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practioners whom we see in that magnificent costume which English

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folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

There was no thought of slavish imitation or direct attempt at

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musical portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the glad answering cry from the audience, "Why, that's Scotland," just as he would wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklin," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room, the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:—

"But I have dreamed a dreary dream,
Beyond the Isle of Skye;
I saw a dead man win a fight,
And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood



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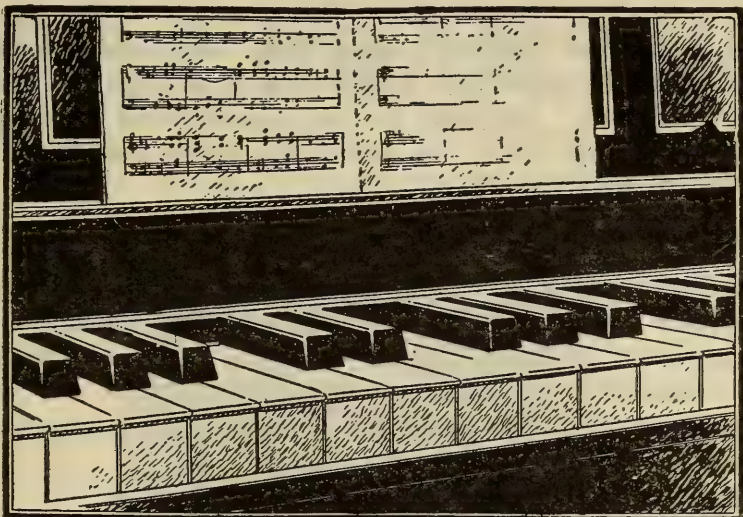
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and colored his expression. That Mendelssohn in his symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; he makes the "impression"; he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who, having been told that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

* *
* *

The score and parts of the Symphony in A minor were published by Breitkopf & Härtel, of Leipsic, in February, 1843.

The movements are not separated by the usual waits; they should be played consecutively, without stops.

I. Andante con moto, A minor, 3-4: Allegro un poco agitato, A minor, 6-8.

II. Vivace non troppo, F major, 2-4.

III. Adagio, A major, 2-4.

IV. Allegro vivacissimo, A minor, 2-2: Allegro maestoso, A major, 6-8.

The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who

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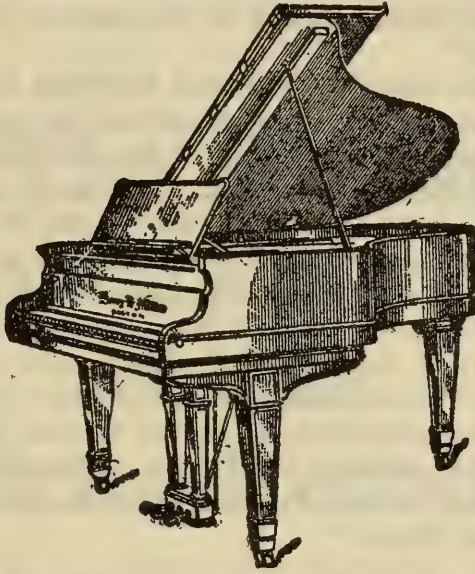
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had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes, and clarinets; then the violas, violoncellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

ARIA "DEH VIENI," FROM "LE NOZZE DI FIGARO," ACT IV., SCENE 10.
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786, and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Busani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and book-seller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The scene is a garden,—an arbor at the right and another to the left. Night.

The Count Almaviva has begged Susanna, his wife's maid, to meet him. This she has promised to do, but she changes clothes with her mistress. The Countess dressed as Susanna meets the Count, whilst Susanna as the Countess accepts the advances of Figaro.

Air. Andante, F major, 6-8. Accompanied by flute, oboe, bassoon, and the usual strings.

Deh vieni, non tardar, o gioja bella!
 Vieni ove amore per goder t' appella.
 Finchè non splende in ciel notturna face,
 Finchè l' aria è ancor bruna, e il mondo tace.

Quì mormora il ruscel, quì scherza l' aura,
 Che col dolce susurro il cor ristaura,
 Quì ridono i fioretti, e l' erba è fresca,
 Ai piaceri d' amor quì tutto adescà.

Vieni ben mio! tra queste piante ascose!
 Ti vo' la fronte incoronar di rose!

Air.

O come, my heart's delight, where love invites thee.
 Come then, for without thee no joy delights me.
 The moon and stars for us have veil'd their splendor.
 Philomela has hush'd her carols tender.

The brooklet murmurs near with sound caressing,
 'Tis the hour for love and love's confessing.
 The zephyr o'er the flow'rs is softly playing,
 Love's enchantment alone all things is swaying.

Come then, my treasure, in silence all reposes,
 Thy love is waiting to wreath thy brow with roses! *

* The English version is by Natalie McFarren.



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The first performance of the opera in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

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"BATTI, BATTI, O BEL MASETTO," FROM "DON GIOVANNI" (ACT I,
No. 12) WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The scene is a garden. Masetto reproaches Zerlina for her light behavior with the stranger, Don Giovanni. She assures him that she meant no harm; she was only flattered for the moment; let him strike her, even kill her if he believes her guilty. She then sings:—

Andante grazioso, F major, 2-4, 6-8.

Batti, batti, O bel Masetto,
La tua povera Zerlina!
Starò qui come agnellina
Le tue batte ad aspettar.

Lascierò straziarmi il crine,
Lascierò cavarmi gli occhi,
E le care tue manine
Lieta poi saprò baciare.

Pace, pace, o vita mia!
In contento ed allegria
Notte e dì vogliam passar.

Strike, strike, dear Masetto, your poor Zerlina! I will stand like a

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little lamb and await your blows. I will let you pull me by the hair; I will let you pluck out my eyes, and even then will I gladly kiss your dear hands.

Let us make it up, my sweetheart! And afterwards we will spend the nights and days in contentment and mirth.

The orchestral accompaniment is scored for flute, oboe, bassoon, two horns, and strings, with violoncello obbligato.

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“Don Giovanni” was performed for the first time in America at New York, May 23, 1826, by Garcia’s company. Garcia himself was the hero, Garcia’s son Manuel, afterwards the famous teacher of singing (1805–1906), was the Leporello, the part of Zerlina was taken by Garcia’s daughter, famous afterwards as Malibran. Barbeire was Donna Anna, Garcia’s wife was Donna Elvira, Milon was Don Ottavio, Augi was Masetto, and Angrisani the Commendatore.

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OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major,

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3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the violoncellos is called the "Motive of Contrition," and the persistent violin figure the "Motive Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, Got wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. "Dir töne Lob!" The bacchanal music returns,

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wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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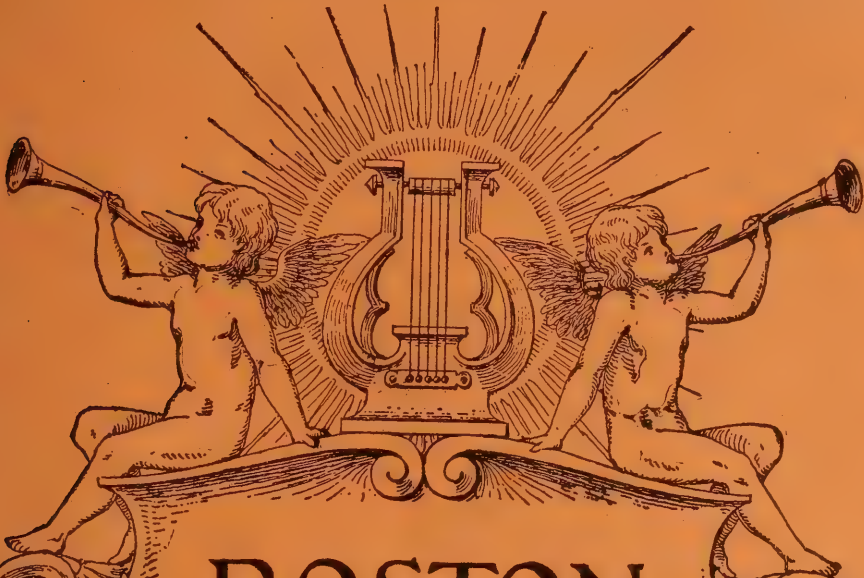
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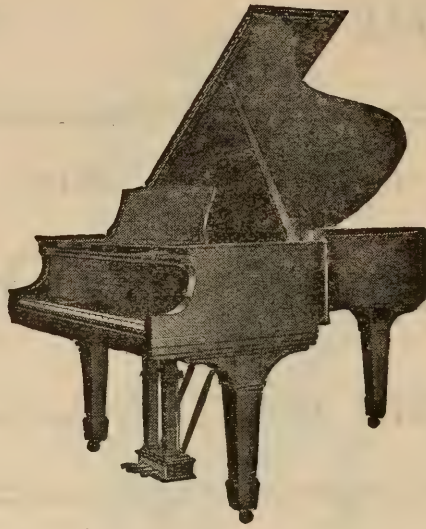
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Tschaikowsky Symphony No. 5 in E minor, Op. 64

- I. Andante.
 - II. Andante cantabile, con alcuna licenza.
 - III. Valse (Allegro moderato).
 - IV. Finale (andante maestoso); Allegro vivace.
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SYMPHONY No. 5, IN E MINOR, OP. 64 PETER TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840;
died at Petrograd, November 6, 1893.)

Tschaikowsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he (Tschaikowsky) could be alone,"—I quote from Mrs. Newmarch's translation into English of Modeste Tschaikowsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tschaikowsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, travelling from Klin to Moscow, he said looking out at the churchyard of Frolovskoe 'I should like to be buried there.' "

*This date is given by Modeste Tschaikowsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mrs. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July Tschaikowsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mrs. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old (he was then forty-eight)—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling

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well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them.”

The winter of 1888-89 opened sadly to Tschaikowsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Petrograd, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikoff, who then made his début), the now familiar air from “Jeanne d’Arc” and three songs (sung by Mrs. Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year Tschaikowsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mrs. von Meck: “After two performances of my new symphony in St. Petersburg and one in Prague

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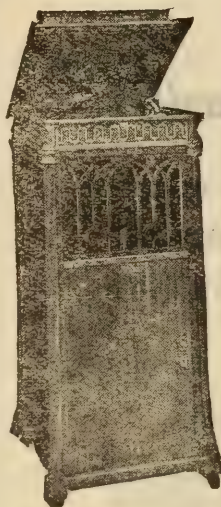
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I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tschai-kowsky arrived in the city on March 11. "Brahms was at his hotel occupying the room next his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tschai-kowsky was very well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards at luncheon he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but happily, the injury was not incurable. Tschai-kowsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tschai-kowsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."



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At the public rehearsal in Hamburg the symphony pleased the musicians; there was real enthusiasm.

Tschaikowsky wrote after the concert to Davidoff: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tschaikowsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. The symphony has also been played in Boston at these concerts on January 1, 1898, December 10, 1898, December 22, 1900, October 18, 1902, April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my

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Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph, taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But, in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me

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from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante can-

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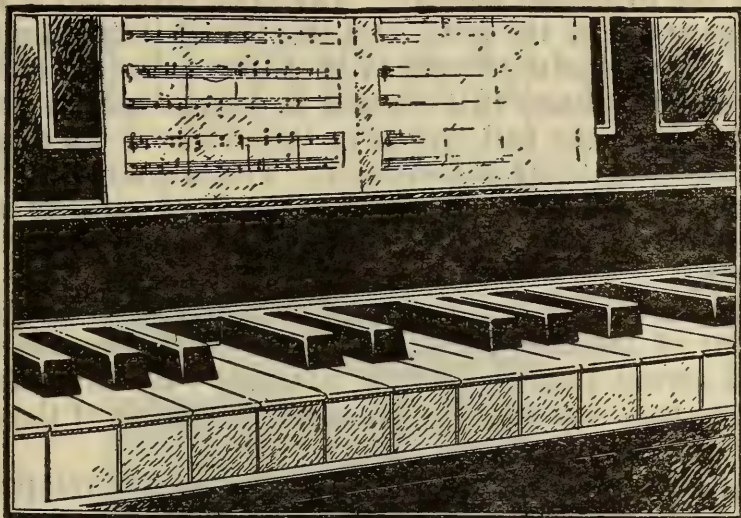
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tabile indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony; the gayety is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterwards to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March, 1807. The first public performance was in the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fan-

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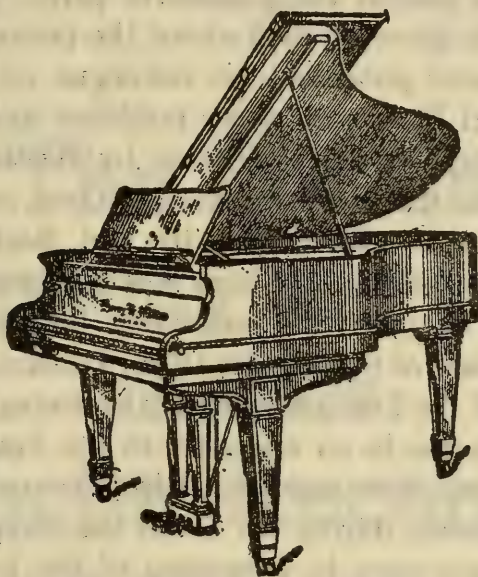
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tasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement. Over one of them, which had very difficult double trills towards the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingraber edition, publishes the three cadenzas in an appendix to the Fourth Concerto, and says in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. *Allegro moderato*, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the woodwind instruments, and still another new theme, an expressive melody in B-flat major.

II. *Andante con moto*, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole *Andante*, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in stac-

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cato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

III. Rondo: Vivace, the first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

* * *

Schindler states that the concerto was sold to Muzio Clementi on



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April 20, 1807, for publication in England, but publication was first announced by the Kunst und Industrie Comptoir in the *Wiener Zeitung* of August 10, 1808: "Beethoven. 4tes Concert für P. F. u. Orchester. Op. 58." Beethoven on July 5, 1806, wrote from Vienna to Breitkopf & Härtel: "I inform you that my brother is travelling to Leipsic on business connected with his chancery, and he is taking with him a pianoforte score of the overture of my *opera*,* my oratorio, and a *new pianoforte concerto*. Also you can arrange with him about new *violin quartets*, of which I have already finished one; and now intend to devote myself almost exclusively to this kind of work. . . . I hear that the symphony which I sent you last year, and which you returned to me, has been *severely criticised*: I have not *read the article*. If they think to harm me they are mistaken—all the more as I have made no secret of the fact that you had returned to me this Symphony with other compositions. Remember me kindly to v. Rochlitz. I hope his bad temper towards me has somewhat toned down. Tell him that I am not so ignorant of foreign literature as not to know that von Rochlitz has written some very fine things, and if I should ever come to Leipsic, I am convinced that we should certainly become very good friends, his criticism notwithstanding, and without prejudice." The concerto

*The italics are Beethoven's.—P.H.

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was the one in G major. Dr. A. C. Kalischer in a footnote to this letter says: "Begun long ago, it was completed in the following year." The quartets were the Rasoumoffsky. "Delightful," says Dr. Kalischer, "are the words concerning the 'Eroica' rejected by the Leipsic firm and then mercilessly run down in the newspapers. Rochlitz's 'bad temper' against the composer of this symphony really became visibly milder. Like his organ the *Allg. Mus. Ztg.*, so did he become ever more enthusiastic for Beethoven."

In July, 1806, Beethoven wrote again to these publishers. He said that he was willing to sell his works to them, in Germany, and even abroad, except in specified cases: "viz., when advantageous offers are made to me by foreign publishers, I will let you know of it; and if you are otherwise inclined, I will arrange that you may receive from me the *same work in Germany* for a less honorarium. The second case is as follows: if I should leave Germany; which is quite possible, that I may be able to sell my works, whether in Paris or in London, but you likewise, again, *as above*, can if inclined thereto, have a share in them."

In November, 1806, he wrote at still greater length to Breitkopf & Härtel. "I am of opinion that there is no need to draw up a contract

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BEETHOVEN

Overture to "Leonore" No. 3, Op. 72	I. November 16
Symphony No. 1, in C major, Op. 21	III. January 25
Concerto in G major, No. 4, for Pianoforte and Orchestra Op. 58	Soloist: FELIX FOX V. April 12

BERLIOZ

Overture, "Benvenuto Cellini," Op. 23	II. December 11
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BRAHMS

Symphony in E minor, No. 4, Op. 98	I. November 16
Concerto in D major, for Violin and Orchestra, Op. 77	III. January 25
	Soloist: RICHARD BURGIN

ENESCO

Roumanian Rhapsody in A major, Op. 11, No. 1	II. December 11
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FRANCK

Prelude, Chorale, and Fugue (orchestrated by Gabriel Pierné)	I. November 16
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GARDNER

Concerto for Violin and Orchestra in E minor, Op. 18	
	(First performance)
	Soloist: SAMUEL GARDNER II. December 11

LALO

Overture to "Le Roi d'Ys ("The King of Ys")	V. April 12
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LISZT

Tasso: Lamento e Trionfo, Symphonic Poem No. 2	III. January 25
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MASSENET

Aria, "Vision Fugitive," from "Herodiade"	
	Soloist: REINALD WERRENATH I. November 16

MENDELSSOHN

Symphony No. 3, in A minor, "Scotch," Op. 56	IV. March 8
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MOZART

Recitative, "Tutto è disposto," Aria, "Aprite un po' quegl' occhi" from "Le Nozze di Figaro"	
	Soloist: REINALD WERRENATH. I. November 16
Aria, "Deh vieni, non tardar," from "The Marriage of Figaro"	Soloist: ALICE NIELSEN. IV. March 8
Aria, "Batti, batti," from "Don Giovanni"	Soloist: ALICE NIELSEN IV. March 8

SCHUMANN

Symphony No. 4, in D minor, Op. 120	II. December 11
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TSCHAIKOWSKY

Symphony No. 5, in E minor, Op. 64	V. April 12
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WAGNER

Prelude to "Lohengrin"	IV. March 8
Overture to "Tannhäuser"	IV. March 8

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The compositions mentioned were not published by Breitkopf & Härtel, but as is stated above by a Viennese firm.

In April, 1807, an agreement was drawn up between Beethoven and Muzio Clementi, the distinguished pianist and composer. Clementi was in 1807 a partner in the publishing and pianoforte-making house of Clementi, Banger, Hyde, Collard, and Davis, afterwards shortened into Muzio Clementi & Co., or Clementi & Co. He had a fine commercial talent. Beethoven agreed to give certain compositions to Clementi with the right of publishing them in the “*Royaumes unis britanniques*” for £200. He reserved to himself the right of publishing or selling them outside Great Britain. These compositions were three quartets; Symphony No. 4; the overture to “*Coriolanus*”; the pianoforte concerto in G major; a violin concerto, “the first that he has composed”; and this concerto arranged with additional notes for the pianoforte. J. S. Sheldlock added this note to the agreement (Kalischer’s edition of Beethoven’s Letters, Vol. I., p. 121): “An account is given in an article entitled ‘Clementi Correspondence,’ signed J. S. S., in the *Monthly Musical Record* for August, 1902, in which is given a portion of a letter from Clementi to Collard, his business partner in London, in which he describes his meeting Beethoven ‘by chance

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one day in the street' and how he 'made a compleat conquest of that *haughty beauty*.' Clementi then describes the agreement made with him as in the above document. From other letters of Clementi in this article, we learn that Beethoven had not been paid *two years and a half* after the signing of the agreement." The agreement was made in 1807, but Beethoven wrote to Count Franz von Brunswick, May 11, 1806, that he had "concluded a good bargain with Clementi. He has also commissioned me to write other works, so that I have reason to hope that while still in the prime of life I may win the dignity due to a true artist." At the same time he asked the Count to arrange it so that he could give a few concerts: "Please do so—you could have me for 200 gold ducats; I can't get on with the princely theatre rabble." In a letter to Herr von Troxler, to which the date 1807 was given by Otto Jahn, Beethoven wrote: "I am coming to Vienna and much wish that you would go with me on Tuesday to Clementi's, for I better understand how to make myself intelligible to the foreigner by playing rather than by speaking." Dr. Kalischer remarks that Clementi was not in Vienna in 1807. Beethoven valued greatly Clementi's Piano-forte School. Schindler reports him as having said of Clementi's compositions: "Whoever studies Clementi thoroughly has simultaneously also learned Mozart and other authors; inversely, however, this is not the case."

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Berlioz Overture, "Benvenuto Cellini," Op. 23

Beethoven Symphony No. 8, F major, Op. 93

- I. Allegro vivace e con brio.
- II. Allegretto scherzando.
- III. Tempo di menuetto.
- IV. Allegro vivace.

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OVERTURE TO THE OPERA "BENVENUTO CELLINI," OP.23.

HECTOR BERLIOZ

(Born at La Côte-Saint-André, December 11, 1803 ; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects works on his Perseus, which he at last finishes in

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an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio* will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

* Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812. As Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Frazensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii, pp. 219-222), and drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbestitzer* of the familiar anecdote and Ludwig's pet aversion.

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years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagina-

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tion of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

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PRELUDE AND ISOLDE’S LIEBESTOD (LOVE-DEATH): ACT III. OF
 “TRISTAN UND ISOLDE” RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich, June 10, 1865. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed “through the favor of the composer.” The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as “Liebestod” and the latter section, now known as “Liebestod,” as “Verklärung” (“Transfiguration”).

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commen-

tators are not yet agreed even as to the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled *Tristan's Love Glance*.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

OVERTURE TO THE OPERA, "RIENZI, THE LAST OF THE TRIBUNES."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "*Rienzi*." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's '*Rienzi*.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "*Jewess*" at the Court Theatre, and a warrior's dance in Spohr's "*Jessonda*" was cited by him afterward as a model for the military dances in "*Rienzi*."

Wagner wrote the text of "*Rienzi*" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for production. "Perhaps it may please Scribe," he wrote to Lewald, "and *Rienzi* could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London in three volumes in 1835.

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AT 8.00

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Brahms Symphony No. 2 in D major, Op. 73

- I. Allegro non troppo.
- II. Adagio non troppo.
- III. Allegretto grazioso, quasi andantino.
- IV. Allegro con spirito.

Mendelssohn Selections from the Incidental Music to Shakespeare's
"A Midsummer Night's Dream"

- (a) Overture.
- (b) Nocturne.
- (c) Scherzo.

Lalo "Marine," Song, Op. 33

Debussy Recitative, "L'année en vain" ("The Years roll
by"), and Aria of Lia, "Azaël! Azaël!" from
"L'Enfant Prodigue"

Tschaikowsky "Romeo and Juliet," Overture-Fantasia
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SYMPHONY No. 2, IN D MAJOR, OP. 73 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of

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December 30, 1877. Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—i.e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

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SELECTIONS— OVERTURE, NOTTURNO, SCHERZO—FROM THE MUSIC TO
"A MIDSUMMER NIGHT'S DREAM," OP. 61.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month.

The score was published in June, 1848; the orchestral parts in August of that year. The first edition for pianoforte was published in September, 1844.

NOTTURNO.

This is an entr'acte between Acts III. and IV. Andante tranquillo, E major, 3-4. It is a commentary on the sleep of the pairs of lovers in the wood at the close of the third act. A melodious part song is sung by horns and bassoons with melody in the first horn; a middle voice is now and then doubled by a clarinet. There is a bass of violoncellos and double-basses. There is a more agitated middle part, developed by the strings and wind. The first melody returns as before, but now there are eighth-note triplets in the strings and even eighth notes in the higher wood-wind. There is a short coda. The nocturne is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

SCHERZO.

The scherzo (entr'acte between Acts I. and II.) is an Allegro vivace in G minor, 3-8. "Presumably Mendelssohn intended it as a purely musical reflection of the scene in Quince's house—the first meeting to discuss the play to be given by the workmen at the wedding—with which the first act ends. Indeed there is a passing allusion to Nick Bottom's bray in it. But the general character of the music is fairy-like and light, with nothing of the grotesque about it." The scherzo presents an elaborate development of two themes that are not sharply contrasted. The first theme has a subsidiary. The scherzo is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. The score of the whole work is dedicated to Heinrich Conrad Schleinitz.

"MARINE," SONG, OP. 33 EDOUARD VICTOR ANTOINE LALO

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

"Marine," dedicated to Mme. Lalo, poem by André Theuriet, was composed about 1884. It was Lalo's last song. He wrote 32 in all. Many of his songs were interpreted by his wife (Julie Marie Victoire Bernier de Maligny), a handsome contralto whom he married in 1865. With his marriage he resumed composition, which he had abandoned for seven or eight years to take part in the performance of chamber music.

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Allegro non troppo, E major, 4-4.

Souvent je rêve, o chère enfant, que nous errons,
Seuls loin du monde, au gré de la vague et du vent,
Sur la mer houleuse et profonde. La vaste mer
Aux flots plombés, grande, sombre et mystérieuse,
Et nous sommes seuls absorbés dans notre extase insoucieuse,
La vague bondit en fureur, je te tiens dans mes bras serrée
Et plus sauvage encore mon cœur bat dans ma poitrine enfiévrée.
Mon amour fier et triomphant grandit au bruit de la tourmente,
Et toi sur mon sein, chère enfant, tu te rejettes frissonnante,
Tu lèves d'un air anxieux vers moi ta prunelle azurée.
Tu lis le bonheur dans mes yeux et tu me souris rassurée,
Comme des coursiers épuisés, les flots retombent blancs d'écume,
Peu à peu les vents apaisés s'endorment sur la mer qui fume,
Et moi comme un Dieu bienheureux sur tes yeux je fais en silence
Pleuvoir des baisers plus nombreux que les astres du ciel immense.

MARINE.

Often in dreams I see you, child, with me,
Wandering, driven by whim of wave and wind,
Far from the land, upon a groaning sea,
Unto the space of heavy waves resigned,
Whose vastness falls and rises, secret, dark,
And we, alone, together, on the path
Of our great careless ecstasy embark!
And now the tempest rises in its wrath!
And with my arms I make you closer cling
Unto my heart, feeling its fevered throb
Within my breast! My proud love triumphing
Swell on the noises of the ocean's sob,
And you, close on my bosom, tender child,
Raise anxiously to me your deep-blue eyes,
And there I read my tenderness beguiled,—
You reassure my love with smiles and sighs.
Like worn-out steeds the spray-white waves sink down,
Slowly the sleepy winds fade from the sea,
And I, wearing a joyous, God-like crown,
Lean to your face, and let all quietly
Rain on your eyes the deluge of my sense,
More kisses than the stars in heaven immense.

—*Translation by George Harris, Jr.*

The Paris edition copyrighted in 1913 has a translation into English by Adrian Ross.

RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGE" CLAUDE ACHILLE DEBUSSY

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron at the Paris Conservatory, June 27, 1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a piano-forte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Build-

ing, Detroit, Mich. The singers were Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

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Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus!...

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Azaël! Azaël!
Pourquoi m'as-tu quittée?
En mon cœur maternel
Ton image est restée.

Azaël! Azaël!
Pourquoi m'as-tu quittée?

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Exchangeait leurs chastes amours.
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants.
Ils voient couler les ans
Sans regret comme sans tristesse
Aux cœurs inconsolés que les temps sont pesants!

Azaël! Azaël!
Pourquoi m'as-tu quittée?...

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The years roll by, no comfort bringing,
 Spring comes smiling, gay flowers flinging;
 The bird's sweet song but makes my heart the sadder pine;
 My wounds bleed fresh, my heart cries for joys that once were mine.
 Along this silent shore I wander lonely,
 My grief God knoweth only.
 Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
 Oh! wherefore didst thou leave me?
 On my heart thou art graven;
 I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
 Homeward the ruddy oxen bore us,
 Weary of toil, but light of heart.
 Then, as the shadows began to fall,
 We all the evening hymn did sing
 Thankfully to God our King,
 To God the Lord who giveth all.

Sweetly we slept, and glad repose.
 Youths and maidens wandered free,
 Plighted vows in sincerity,
 Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
 How glad your lot appears! its joys, its tender fears,
 With their lives hath their love entwined you;
 Sadly must I alone drag out the leaden years!*

Andante non troppo, D major, 3-4. The accompaniment is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, harp, and strings.

“ROMEO AND JULIET,” OVERTURE-FANTASIA AFTER SHAKESPEARE.
 PETER ILJITSCH TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This overture-fantasia was begun and completed in 1869. The first performance was at a concert of the Musical Society, Moscow, on March 16, 1870. Nicholas Rubinstein conducted. The work was revised in the summer of 1870 during a sojourn in Switzerland and published in 1871. Tschaiikowsky, not satisfied, made other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of “Romeo and Juliet” in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Boston Symphony Orchestra, February 8, 1890, Arthur Nikisch conductor.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

* * *

* I do not know the name of the translator.—P. H.

The overture begins *Andante non tanto*, quasi *moderato*, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate."*

A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn), with *pizzicato* bass. The ascending cry of the flutes is heard in E minor instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tschaikowsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tschaikowsky's sketches and orchestrated by S. Tanéïeff, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.*, play most delicate and mysterious chords (D-flat major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until violoncellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

The overture-fantasia, "Romeo and Juliet," has been performed in Boston at concerts of the Boston Symphony Orchestra, February 8, 1890, February 21, 1891, April 1, 1893, April 4, 1896, January 28, 1899, March 14, 1903, April 28, 1906, April 13, 1907, March 11, 1911, December 2, 1911, March 6, 1915. It was played by the Boston Philharmonic Orchestra, Mr. Listemann conductor, November 16, 1890.

*"I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.

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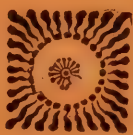
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Beethoven Symphony No. 8, F major, Op. 93

- I. Allegro vivace e con brio.
- II. Allegretto scherzando.
- III. Tempo di menuetto.
- IV. Allegro vivace.

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

- I. Alborada.
- II. Variations.
- III. Alborada.
- IV. Scene and Gypsy Song.
- V. Fandango of the Asturias.
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SYMPHONY IN F MAJOR, No. 8, Op. 93 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812. As Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Frazensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbestizer* of the familiar anecdote and Ludwig's pet aversion.

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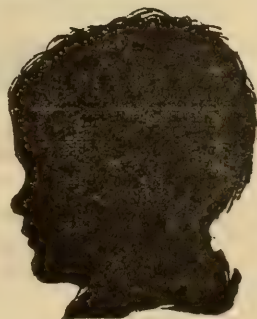
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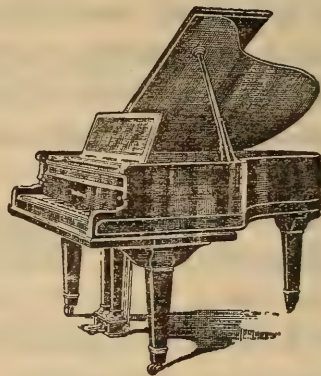
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canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii, pp. 219-222), and drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer

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says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

CAPRICE ON SPANISH THEMES, OP. 34.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word *albor*, whiteness, dawn (Latin, *albor*,

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar.

‡ These words are italicized in the original letter.

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whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, *pianissimo*.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, *poco meno mosso*, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, *tempo primo*, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo violoncello. Then the strings, *quasi guitarra*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The

cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin *fidicinare*, to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The Fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless."

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

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FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was completed probably in 1848 or 1849 from sketches made in the early forties. According to a letter of Hans von Bülow, the concerto was completed in June, 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar, at a court concert in the hall of the Grand Duke's palace during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The score and the edition for two pianofortes were published in May, 1857; the orchestral parts in June, 1872.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo. The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht" but, according to Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is *Allegro maestoso*, tempo giusto, 4-4. The second theme, B major, *Quasi adagio*, 12-8, is first announced by muted violoncellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section. The third theme, E-flat minor, *Allegretto vivace*, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which the composer says should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme. The scherzo tempo changes to *Allegro animato*, 4-4, in which use is made chiefly of the motto theme. The final section is an *Allegro marziale animato*, which quickens to a final *presto*.

* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905), says: "The concerts of Berlioz at Weimar took place February 17-21."

OVERTURE TO THE OPERA, "RIENZI, THE LAST OF THE TRIBUNES."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London in three volumes in 1835.

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Dvořák Symphony No. 5, in E minor, "From the New World,"
Op. 95

- I. Adagio; Allegro molto.
- II. Larghetto.
- III. Scherzo: Molto vivace. Trio.
- IV. Allegro con fuoco.

Saint-Saëns Symphonic Poem, "La Jeunesse d'Hercule"
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SYMPHONY IN E MINOR, No. 5, "FROM THE NEW WORLD" ("Z NOVECHO SVETA"), Op. 95 ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

Dvořák made many sketches for the symphony. In the first of the three books he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Ia., where many Bohemians dwelt.

When this symphony was played at Berlin in 1900 Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words* :—

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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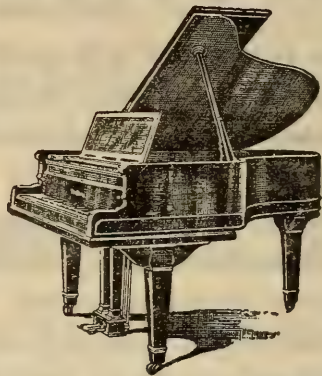
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the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter "Of the Negro's Place in Nature" * ; "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the

* Chapter xix. of "A Mission to Gelele, King of Dahomee."

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largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The discussion was no doubt healthful and profitable, for without lively discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Alice C. Fletcher, Frederick R. Burton, Henry F. Gilbert, and others have made valuable contributions to this branch of musical inquiry.

* * *

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

SYMPHONIC POEM No. 4, "THE YOUTH OF HERCULES," OP. 50.

CAMILLE SAINT-SAËNS

(Born in Paris on October 9, 1835; still living in Paris.)

Saint-Saëns's symphonic poem, "La Jeunesse d'Hercule," was performed for the first time at a Châtelet concert in Paris, January 28, 1877.

The full score of this composition is preceded by a note on the fly-leaf:—

THE YOUTH OF HERCULES.

SYMPHONIC POEM.

LEGEND.

"The fable relates that Hercules on his entrance upon life saw two roads lie open before him, that of pleasure and that of virtue.

"Insensible to the seductions of Nymphs and Bacchantes, the hero chooses the path of struggles and combats, at the end of which he catches a glimpse of the reward of immortality through the flames of the funeral pyre."

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, a small bugle in B-flat, two cornets-à-pistons, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tambourine, triangle, harp, and strings. The score is dedicated to Henri Duparc.

The work begins with a short Andante sostenuto, E-flat major, 4-4. Muted violins give out recitative-like phrases, which are interrupted by sighs in the wood-wind and end in gentle harmonies in the strings and wind instruments. A roll on the kettledrums leads to an Allegro moderato, E-flat major, 4-4, in which the now unmuted strings play the first theme in full harmony, the theme of Virtue, which bears a slight resemblance to the preceding violin phrases. This theme is developed and leads to an expressive subsidiary melody, played by the violins over a syncopated bass. "This melody seems almost like a rhythmic variation of the first theme." This is developed until it runs into passage-work, and fades away in soft harmonies. There is now a modulation to D major with oboe hints of a new theme. This songful new theme appears in E major, sung by flute and clarinets, then by the first violins over a tremolo of the other strings (muted), and then against wood-wind triplets and chords for the harp. The horn has the last of the melody.

Allegro in E major, 2-2. The music of Pleasure begins with bits of a Bacchanalian tune played by flutes. This theme is developed at length, first in the wood-wind, then in the strings in octaves against trills in the wood-wind, and then by a constantly increasing orchestra until the climax is reached. There is a gradual diminuendo. Recitatives for strings, horns, and other wind instruments lead to the return of the theme of Virtue, Andante sostenuto, E-flat major. This is developed much as before, although the development is somewhat more extended. Forcible declamatory passages in strings and wind are followed by the theme, sung softly, at first by the clarinet, to which the oboe is afterwards added. The development at last reaches a stormy climax, when the second theme returns in E major with a different rhythm, in wood-wind instru-

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ments against harp arpeggios and sustained harmonies in clarinets, bassoons, and horns. The themes vie with each other. The first theme triumphs in a maestoso movement, E-flat major, 4-4, with the full strength of the orchestra.

CONCERTO FOR VIOLIN, No. 4, D MINOR, OP. 31 . . HENRI VIEUXTEMPS

(Born at Verviers, Belgium, on February 20, 1820; died at Mustapha near Algiers, on June 6, 1881.)

In the spring of 1846 Vieuxtemps was invited to dwell at Petrograd as court violinist to the Tsar Nicholas I., as solo violinist of the Imperial theatres and violin teacher at the Music School. "The offer seemed a brilliant one," he wrote in his Autobiography, which comes down to the year 1878, "and, rather wearied by long journeys, I allowed myself without much thought to consider this position as worth while; I therefore consented to the burial of the best years of my life in that land of cold and ice. I made St. Petersburg my home from September, 1846, to September, 1852, when there was an attempt to make stipulations at variance with my contract. I refused to make the changes, and left that land of fraud, that land of elegant, super-refined, winning society. . . . In spite of the snow-ploughs and the phenomena of boreal lands, I composed there many things more or less important, among them my Concerto in D minor, which in 1853 aided me singularly in my recalling myself to the artistic world." The Concerto was completed in 1850, Radoux says, but on account of the novelty of its form and other reasons Vieuxtemps did not play it until he gave a concert in Paris on December 17, 1852. The Concerto was received enthusiastically. Berlioz wrote a glowing eulogy of the violinist and his work.

On the flyleaf of the solo violin part is the following notice: "This concerto can be played without the Scherzo. In this case, the player will pass immediately from the Adagio to the final Allegro, omitting the 14 measures of Andante that serve as introduction thereto."

I. Orchestral ritornello, Andante, D minor, 4-4. Moderato, F major-D minor, 4-4.

II. Adagio religioso, E-flat major, 12-8.

(III. Scherzo, vivace, D minor, 3-4; Trio, D major.)

IV. Finale Marziale: Andante, D minor, 4-4; Allegro, D major, 2-2.

Vieuxtemps visited the United States three times: 1843-44; 1857 with Thalberg, the pianist; 1870-71 with Christine Nilsson.

OVERTURE TO THE OPERA, "RIENZI, THE LAST OF THE TRIBUNES."
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London in three volumes in 1835.

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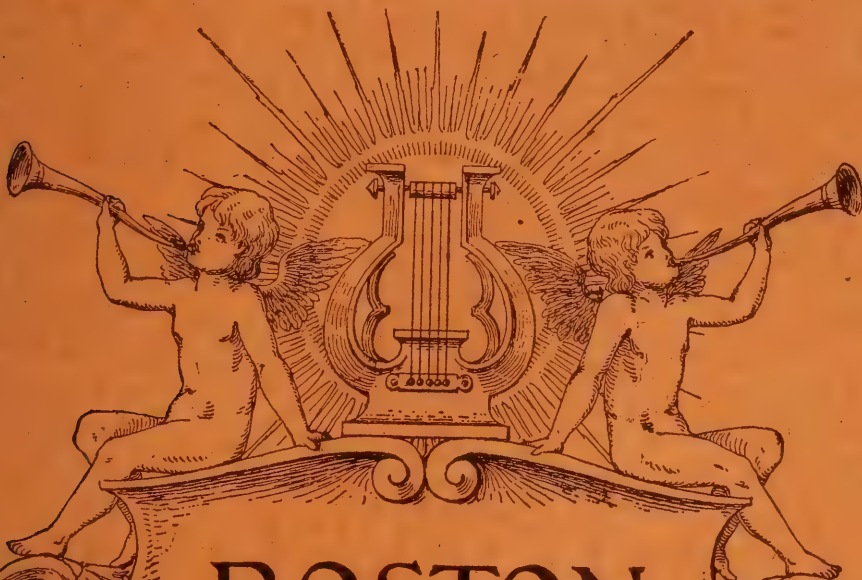
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AT 3.00

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Dvořák Symphony No. 5, in E minor, "From the New World,"
Op. 95

- I. Adagio; Allegro molto.
- II. Larghetto.
- III. Scherzo: Molto vivace. Trio.
- IV. Allegro con fuoco.

Mozart Concerto for Two Pianofortes in E-flat (Köchel No. 365)

- I. Allegro.
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AN EARLIER "RESORT" SEASON

The quality or weakness of the human mind which lately in these columns, was denominated "climate cowardice," and which evidences itself in a developing disposition to take flight betimes from the severities of our Northern winter, is resulting in a new prosperity for the Florida resort. Time was, not so long ago, when this timorousness in the face of blizzards did not appear to develop, in the Northern consciousness, until about the middle of January, and the result was that the Florida hotels did not open until that date. But a change has come over them. The Jacksonville Times-Union says, that this year all of the tourist hotels in Florida that were open in October have been constantly filled, while the big hotels that never opened until late in November or after Christmas are all open now, or nearly all of them, and are well filled, with applications which will run them at capacity until late in the season. The city of Miami, which is keen to pursue any new advantage, has met this tendency by instituting a "palm fete" to be held in that city from Dec. 7 to 11, which will formally inaugurate the tourist season. At a date, therefore, when silence and solitude once prevailed in the Florida resorts, they will this year be humming with activity.

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SYMPHONY IN E MINOR, No. 5, "FROM THE NEW WORLD" ("Z NOVECHO SVETA"), OP. 95 ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

Dvořák made many sketches for the symphony. In the first of the three books he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Ia., where many Bohemians dwelt.

When this symphony was played at Berlin in 1900 Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words* :—

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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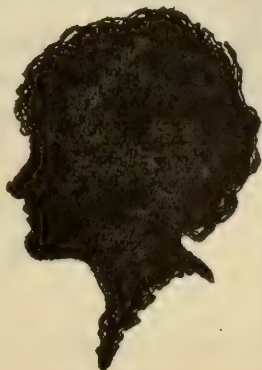
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"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in

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the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter "Of the Negro's Place in Nature" * ; "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The discussion was no doubt healthful and profitable, for without lively discussion art is stagnant. Mr. MacDowell's "Indian"

* Chapter xix. of "A Mission to Gelele, King of Dahomee."

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suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Alice C. Fletcher, Frederick R. Burton, Henry F. Gilbert, and others have made valuable contributions to this branch of musical inquiry.

* * *

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

CONCERTO FOR TWO PIANOFORTES (K. 365).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart composed his concerto for two pianofortes in Vienna in 1780. Jahn and Köchel say that he played it with Miss Aurnhammer at a concert in Vienna on November 24, 1781; but in a letter dated Vienna, November 24, 1781, Mozart wrote to his father that the concert was on November 23 ("*Gestern war ich eben in der Academie beim Aurnhammer*") and that they played the "Concert a due" and a sonata with the greatest success. The sonata was the one for four hands, D major (K. 381). Mozart and Miss Aurnhammer played the concerto again on May 25, 1782. Early in April, 1861, the concerto was played in a public concert at Vienna.

This composition, known originally as "Concerto a due Cembali," is scored for two pianofortes, violins, violas, basses, two oboes, two bassoons, two horns. Later, perhaps for the second performance in Vienna, parts for two clarinets were added, not in the score, but on separate sheets of paper.

The concerto is in three movements constructed according to the form of the period. The first movement, Allegro, E-flat major, 4-4, begins with a long orchestral introduction in which thematic material is exposed. The second movement, Andante, B-flat major, 3-4, is in song form, and the Finale, Allegro, E-flat major, 2-4, is in rondo form.

There is little or no independent contrapuntal development for each pianist. Themes, development, passage-work, are now given to one and repeated by the other, or divided, or played by one and varied by the other, so that no preference is given to the first or the second.

(Born at Cordaremi, Roumania, August 7, 1880; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. Two were played at Pablo Casal's concert in Paris, February 16, 1908. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912. There were performances on March 7, 1914, December 10, 1915, October 20, 1917.

*
* *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin

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was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven. He studied harmony and counterpoint with Fuchs.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick, and composition with Gedalge. In 1897 Enescu, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Enesco is reported as having said a few years ago to a visitor:—

"People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years

old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not at all as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms's horn trio you hear the 'Walküre'; in the third symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

The Bucarest correspondent of the *Ménestrel*, August 27, 1920, stated that Enesco was the honorary president of the artistic committee of the Philharmonic Society of that city, and that he was to join Alfred Alessandresco, pianist, in a series of eight concerts with programmes of modern violin and pianoforte sonatas, a complement to the series they gave in 1919.

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II. Larghetto.
III. Scherzo: Molto vivace. Trio.
IV. Allegro con fuoco.

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(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

Dvořák made many sketches for the symphony. In the first of the three books he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Ia., where many Bohemians dwelt.

When this symphony was played at Berlin in 1900 Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words* :—

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition.

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original

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nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter "Of the Negro's Place in Nature" * ; "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The discussion was no doubt healthful and profitable, for without lively discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Alice C. Fletcher, Frederick R. Burton, Henry F. Gilbert, and others have made valuable contributions to this branch of musical inquiry.

* * *

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

* Chapter xix. of "A Mission to Gelele, King of Dahomee."

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OVERTURE TO THE OPERA "LE ROI D'YS" ÉDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

PRELUDE AND ISOLDE'S LIEBESTOD (LOVE-DEATH): ACT III. OF
"TRISTAN UND ISOLDE" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich, June 10, 1865. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

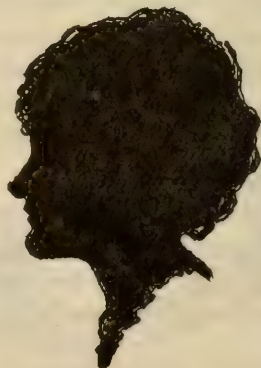
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The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

RHAPSODIE ROUMAINE IN A MAJOR, Op. 11, No. 1.

GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1880; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. Two were played at Pablo Casal's concert in Paris, February 16, 1908. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme,

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which is finally announced by violins and wood-wind. The first indication reads *Modéré, A major, 4-4*. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912. There were performances on March 7, 1914, December 10, 1915, October 20, 1917.

* * *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven. He studied harmony and counterpoint with Fuchs.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick, and composition with Gedalge. In 1897 Enesco, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; *Suite dans le Style ancien* for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; *Nocturne* and *Saltarello* for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Enesco is reported as having said a few years ago to a visitor:—

"People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared.

In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not at all as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms's horn trio you hear the 'Walküre'; in the third symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

The Bucarest correspondent of the *Ménestrel*, August 27, 1920, stated that Enesco was the honorary president of the artistic committee of the Philharmonic Society of that city, and that he was to join Alfred Alessandresco, pianist, in a series of eight concerts with programmes of modern violin and pianoforte sonatas, a complement to the series they gave in 1919.

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MONDAY EVENING, JANUARY 10, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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PROGRAMME

Rimsky-Korsakoff . . . Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

- I. The Sea and Sindbad's Ship.
- II. The Story of the Kalandar-Prince.
- III. The Young Prince and the Young Princess.
- IV. Festival at Bagdad. The Sea. The Ship goes to pieces against a
Rock surmounted by a Bronze Warrior. Conclusion.

Tschaikowsky . . . Concerto in D major for Violin, Op. 35

- I. Allegro moderato.
- II. Canzonetta: Andante.
- III. Finale: Allegro vivacissimo.

Liszt . . . Tasso: Lamento e Trionfo, Symphonic Poem No. 2

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"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35. . NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908 at Petrograd.)

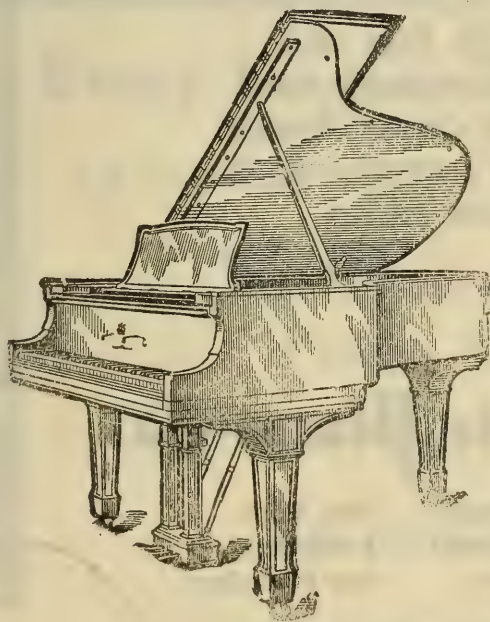
Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The suite, dedicated to Vladimir Stassoff, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.



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"II. The Story of the Kalandar-Prince.
"III. The Young Prince and the Young Princess.
"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

*"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 35 . . PETER TSCHAIKOWSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started to work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time

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next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterwards to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now

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appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

“‘Lamento e Trionfo,’—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso’s ‘Jerusalem’:

“Canto l’ armi pietose e ’l Capitano,
Che ’l gran Sepolcro liberò di Cristo!”

“The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso’s soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse.”

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382–384).

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AT 8.15

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Sibelius Symphony No. 1 in E-minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

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SYMPHONY IN E MINOR, No. 1, Op. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

“Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and the silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight” (Paul Rosenfeld *).

*“Musical Portraits” (New York, 1920).

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The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's "Jean Sibelius":—

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet,

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simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

OVERTURE TO "LEONORE" No. 3, OP. 72 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzeline (*sic*), Miss Müller; Jacquino, Caché; Wachhauptmann, Meister. We quote from the original bill.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore per-

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formed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; * and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

SYMPHONIC FANTASIA ON TWO FOLK-SONGS OF ANJOU,

GUILLAUME LEKEU

(Born at Heusy near Verviers, Belgium, January 20, 1870; died at Angers, January 21, 1894.)

This Fantasia, composed May, 1891–May 28, 1892, and published in 1909, was performed for the first time on October 21, 1893, at Verviers, when the composer conducted. It was played in New York for the first time by the Symphony Society, Walter Damrosch conductor, November 30, 1918.

The score of the Fantasia does not contain a programme, but a programme is published in Samazeuilh's transcription for the pianoforte (four hands).

Note by the Composer.

As night falls, couples embracing gambol and whirl. It is the Assembly Ball, and the dance constantly quickens amid the joyous cries of the youths,

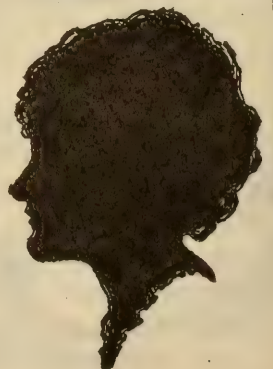
* The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was "well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.

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and the wild laughter of the girls red with pleasure, while, mastering the festival and its madness, the sovereign voice of Eternal Love breaks forth.

Towards the field, where the shadow deepens, peaceful and mysterious, the Lover has hurried the Beloved.

He resists the loved voice that insists they should go back to the dance, and, laughing, amid the silent fields, repeats the dance tunes, more and more distant; he knows how to implore, to plead his love.

In the setting of a luminous summer night, lighted by stars and odorous with the perfume of the sleeping earth, the love scene unrolls its growing passion, and the lovers wander further and further away, to the murmur of the river which the moonlight silvers.

The first folk-song, G major, 2-4, is given out by the clarinet and later is played by the full orchestra. Passages for horns and trumpets with a variant of the theme lead to another proclamation of the theme. Then come a fugato, with the basses beginning a new variant, a counter theme for trombones, and a subsidiary motif (violas and violoncellos) leading to the quiet second theme (flute). The cadence figure of this theme is freely used in the development. (Note the passage for oboe over muted strings.) There is an episode for a trumpet fanfare derived from this theme, while violins have a variant of the first song. The ending is quiet.

SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an

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arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

“In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe’s birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama ‘Tasso,’ appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe’s drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his ‘Lamentation’ the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of ‘Jerusalem Delivered.’

“We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people’s songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

“‘Lamento e Trionfo,’—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we

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have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

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Dvořák Symphony No. 5, in E minor, "From the New World,"
Op. 95

- I. Adagio; Allegro molto.
 - II. Larghetto.
 - III. Scherzo: Molto vivace. Trio.
 - IV. Allegro con fuoco.
-

Wagner Overture to "Tannhäuser"

Mendelssohn Concerto for Violin in E minor, Op. 64

- I. Allegro molto appassionato.
- II. Andante.
- III. Allegretto non troppo; Allegro molto vivace.

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SYMPHONY IN E MINOR, No. 5, "FROM THE NEW WORLD" ("Z NOVECHO SVĚTA"), Op. 95 ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

When this symphony was played at Berlin in 1900 Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words* :—

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives

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the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the violoncellos is

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called the "Motive of Contrition," and the persistent violin figure the "Motive Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, Got wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

CONCERTO IN E MINOR, FOR VIOLIN, OP. 64.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

This concerto was begun, or first sketched in part, in July, 1838. Mendelssohn, in a letter dated July 30 of that year, mentions a violin concerto that was running in his head. Ferdinand David, the violinist, insisted that the concerto should be brilliant and the whole of the first solo on the E string. At different times Mendelssohn played parts of the work on the pianoforte to his friends, and the concerto was finished September 16, 1844. It was played for the first time March 13, 1845, by David (1810-73) at a Gewandhaus concert in Leipsic. There is no doubt that David assisted the composer in revision, and especially in writing the cadenza. The composer did not leave Frankfort to hear the first performance.

The concerto is in three connected movements. The first, Allegro molto appassionato, E minor, 2-2, begins immediately with the first theme given out by the solo violin. This theme is developed at

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length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

The Finale opens with a short introduction, Allegretto non troppo, E minor, 4-4. The main body of the Finale, Allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instrument. The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

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(Born at Cordaremi, Roumania, August 7, 1880; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. Two were played at Pablo Casals' concert in Paris, February 16, 1908. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912. There were performances on March 7, 1914, December 10, 1915, October 20, 1917.

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Dvořák Symphony No. 5, in E minor, "From the New World,"
Op. 95

- I. Adagio; Allegro molto.
 - II. Larghetto.
 - III. Scherzo: Molto vivace. Trio.
 - IV. Allegro con fuoco.
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SYMPHONY IN E MINOR, No. 5, "FROM THE NEW WORLD" ("Z NOVECHO SVETA"), OP. 95 ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

Dvořák made many sketches for the symphony. In the first of the three books he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Ia., where many Bohemians dwelt.

When this symphony was played at Berlin in 1900 Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy in which there was shedding

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of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words* :—

“Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America ‘a sure foundation for a new National School of Music,’ and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer’s meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on ‘The Old Folks at Home’ and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are

* From a little pamphlet, “Antonin Dvořák’s Quartet in F major, Op. 96” (New York, 1894).



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musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"*Lamento e Trionfo*,"—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's '*Jerusalem*':

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing

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of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come

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the flutes, oboes, and clarinets; then the violas, violoncellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They

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that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the violoncellos is called the "Motive of Contrition," and the persistent violin figure the "Motive Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, Got wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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